

BAMBAR

Harper's

THE PERFORMANCE ISSUE

FALL
FASHION's
Tour de Force

DANCE Moves
FORWARD

The RETURN
of the LIP

All the WORLD's
a STAGE (*Finally!*)

The ART
& SOUL
of

Gigi Hadid

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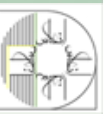
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Magic Alhambra long necklace
Yellow gold, carnelian.





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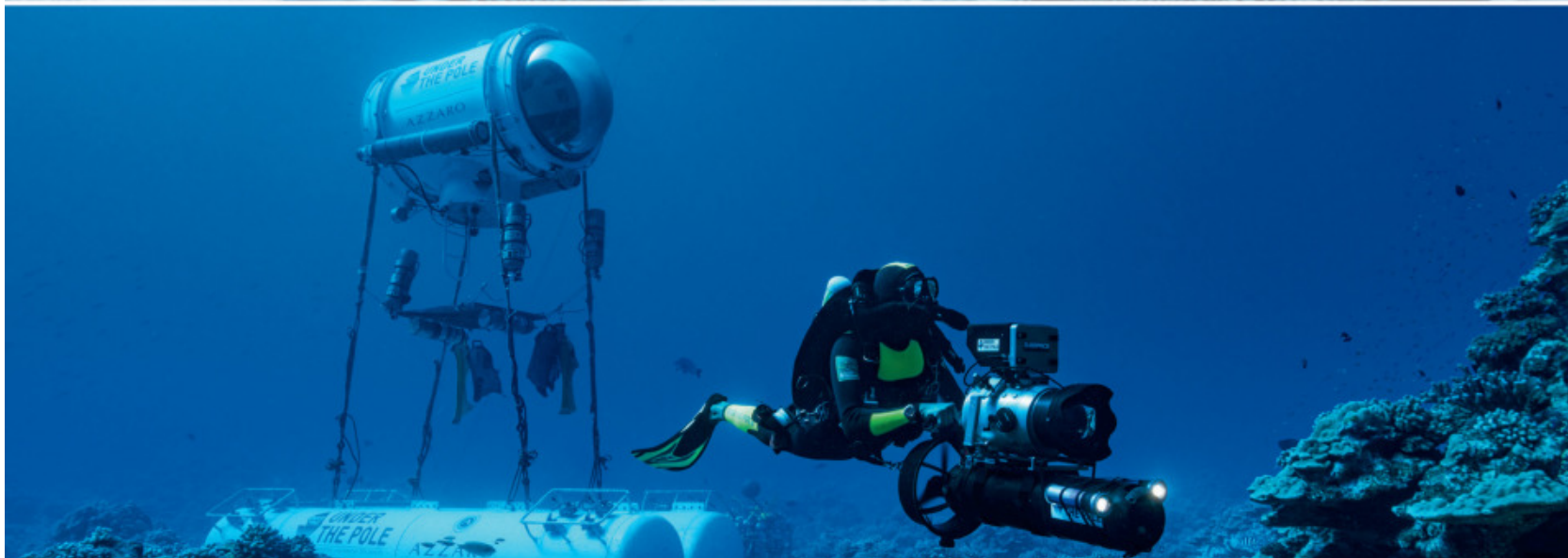
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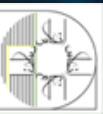
ART DIR: PAUL MARCIANO PH: EVA DISENKO © GUESS?, INC. 2021

GUESS

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EDITOR'S LETTER



Comme des Garçons Homme Plus jacket, \$2,570, and shorts, \$790. 212-604-9200.



Samira Nae

I remember coming to New York in the early '90s to visit my brother and seeing Savion Glover perform with Gregory Hines at the Joyce Theater. I left feeling like I'd been to church and seen God. That performance moved me so profoundly that it has stayed with me to this day.

I never fully grasped the magnitude of what the performing arts contribute to our culture until this past year when, due to the pandemic, every theater went dark. Dance, music, drama, comedy, and all of the other wondrously diverse forms of live performance we create and experience are the ultimate expression and reflection of our collective humanity.

To herald the return of the stage, we decided to dedicate this issue to performance. We wanted to celebrate performers who, for the duration of the pandemic, have been relegated to barre exercises at their kitchen counters, Zoom plays, and live-streamed stand-up shows. We also wanted to look at what it means for each of us, on a personal level, to perform in our daily lives.

As one of the world's biggest supermodels, our cover star, Gigi Hadid, knows too well the demands of performance, adapting her gaze and body language for Collier Schorr's lens. With more than 67 million followers on Instagram, she is navigating the balance between what she shares and performs for the public and what she keeps private and sacred—a boundary that feels more pressing now that she is a mother to 10-month-old Khai. "I deal with a lot of things through just sitting and thinking and writing," she tells writer Durga Chew-Bose.

In a vibrant portfolio, photographer Amy Troost captures some of the dance world's biggest stars, among them American Ballet Theatre's Misty Copeland, Alvin Ailey's Courtney Celeste Spears, Martha Graham's Lloyd Knight—and, to bring it full circle, Savion Glover. In an accompanying story by Siobhan Burke, the dancers expound on how the past year has forced a long-overdue internal reckoning in dance, a space that has often been resistant to change and weighed down by tradition. "People really want to make changes within the system in a way I've never witnessed before," Copeland says.

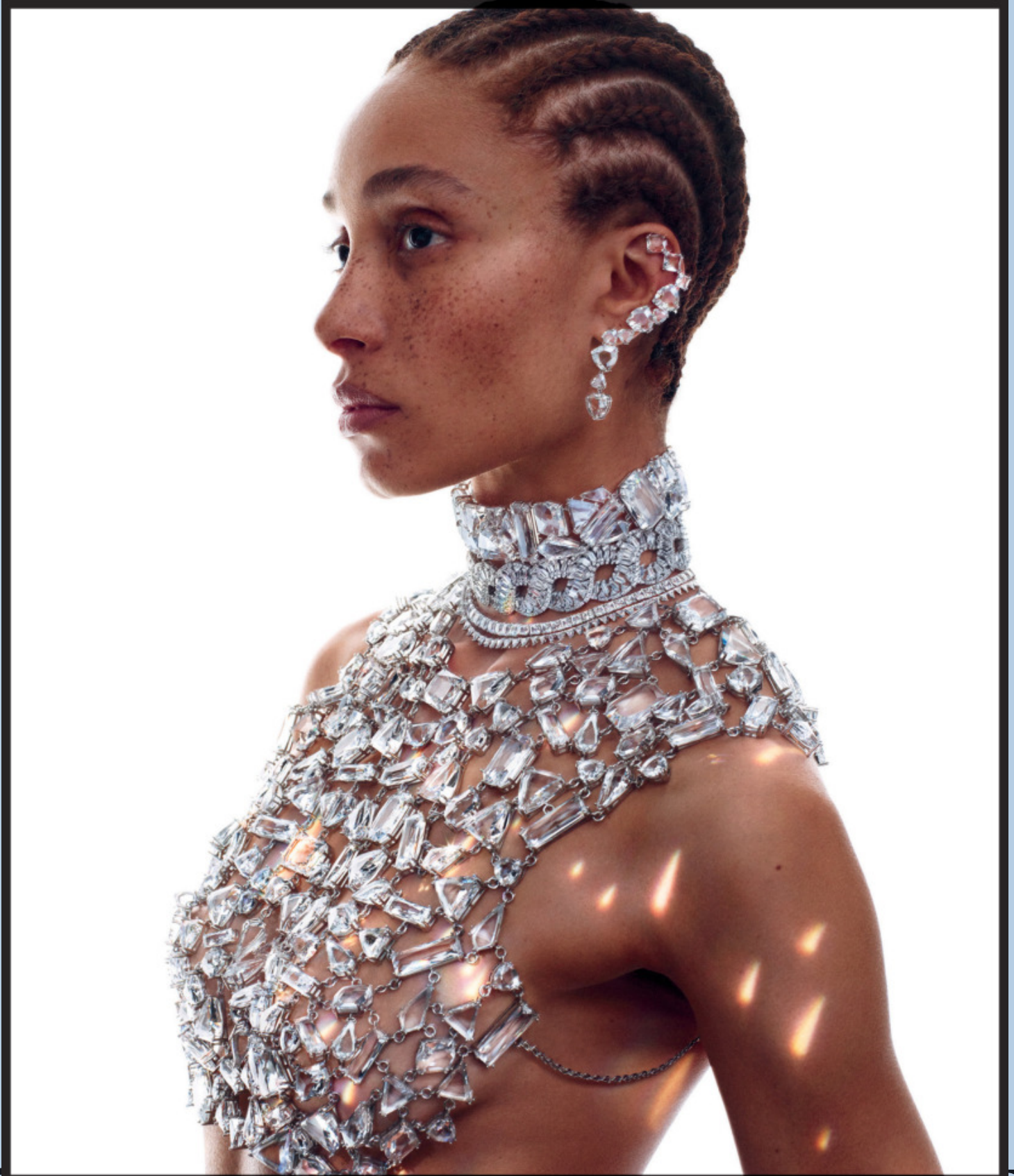
Of course, performance isn't just what we see on a stage. We are performing every day to project different versions of ourselves. Clothes are an essential part of this daily performance. In a tender essay, the Tony-nominated playwright Jeremy O. Harris writes about how fashion enabled his self-expression. As a kid growing up in Virginia, Harris explains, clothes "protected me and helped uplift me in a world that never had space for a little Black boy from the South."

Watching a great performance, like the one I saw years ago with Savion Glover and Gregory Hines, like the ones we're going to be able to see again, is a reminder that every time we step on stage or even walk into a room, there is an opportunity to do and be something new. It is a chance to change the way we understand one another and recognize our own potential.

VINSON FRALEY, JR.: AMY TROOST; FASHION EDITOR: SAMIRA NAE; NASR: TERRY TSOLIS



IGNITE YOUR DREAMS



SWAROVSKI

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P L A Y L I S T

INTRODUCING THIS ISSUE'S MUSIC DIRECTOR

BISHOP BRIGGS

FEATURED TRACKS

1.  "I STILL LOVE YOU"
Bishop Briggs
2.  "GOOD NEWS"
Mac Miller
3.  "MYSTERY OF LOVE"
Sufjan Stevens
4.  "I WILL ALWAYS LOVE YOU"
Dolly Parton
5.  "LOST"
Frank Ocean

FULL PLAYLIST



6. "ME & MY DOG" boygenius. 7. "SHARK SMILE" Big Thief. 8. "YESTERDAY (REMASTERED 2009)" The Beatles. 9. "GOOD VIBRATIONS (REMASTERED 2001)" The Beach Boys. 10. "DEAD OF NIGHT" Orville Peck. 11. "SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)" Post Malone and Swae Lee. 12. "SYRUP & HONEY" Duffy. 13. "TILL FOREVER FALLS APART" Ashe and Finneas. 14. "3 NIGHTS" Dominic Fike. 15. "BETTER MAN" Leon Bridges. 16. "THE BULLY PLANK" Paper Tiger. 17. "MS" alt-J. Listen to Bishop's full playlist exclusively on Apple Music.

"I've missed performing so much," says indie-pop singer-songwriter Bishop Briggs. "THERE IS SOMETHING THAT LIGHTS UP IN MY SPIRIT AND SOUL WHEN I GET TO BE ON STAGE."

Briggs wrapped up the tour behind her second studio album, *Champion*, at the end of 2019, right before the pandemic hit. Ahead of her first show back—she'll be supporting Dermot Kennedy at Colorado's Red Rocks Amphitheater on August 5—she curated a playlist around this issue's theme of performance. "There were a few things that came to mind when diving into the concept—the visual aspect, how it makes you feel, vocal performance, and escapism," Briggs explains. "This playlist is

a mix of all of those elements." Kicking it off is one of Briggs's own songs, a soulful breakup ballad called "I Still Love You." Also making the cut: "I Will Always Love You," by Dolly Parton, one of her "number-one songwriting inspirations," along with "Lost," by Frank Ocean, whose music makes Briggs "think deeper and feel deeper," and "Good News," by Mac Miller. "He brings an energy you can't deny to his songs," she says of the late rapper. "He's a very special artist I wish I could've collaborated with." **HB**



FASHION EDITOR: REBECCA RAMSEY; MAKEUP: VALERY GHERMAN FOR CHANEL BEAUTY; PRODUCTION: JESSICA HAEFORD FOR RANDOM PRODUCTIONS; ALBUM COVERS (FROM TOP): BISHOP BRIGGS, CHAMPION; ISLAND RECORDS/ UNIVERSAL MUSIC GROUP; MAC MILLER, CIRCLES: COURTESY WARNER RECORDS; SUELAN STEVENS, "MYSTERY OF LOVE": (FROM CALL ME BY YOUR NAME SOUNDTRACK); COURTESY SONY PICTURES CLASSICS/MADISON GATE RECORDS; DOLLY PARTON, THE ESSENTIAL DOLLY PARTON: COURTESY LEGACY RECORDINGS/SONY MUSIC ENTERTAINMENT; FRANK OCEAN, CHANNEL ORANGE: DEF JAW/UNIVERSAL MUSIC GROUP



STRIKE A POSE

This page: Moschino Couture coat, \$11,995. ikram.com. Ana Khouri earring, \$8,620 for the pair. anakhouri.com. Wolford tights (here and opposite), \$61. wolford.com. Christian Louboutin boots, \$1,895. christianlouboutin.com.
Opposite page: Saint Laurent by Anthony Vaccarello top, \$4,890, and corset belt, \$750. 212-980-2970. Sophie Buhai ring, \$675. sophiebuhai.com. Christian Louboutin boots, \$2,195.

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ARCHIVE "AFFINITIES" APRIL 1964

From top: Gigi Hadid. Raf Simons blazer, \$2,378, and T-shirt, \$835. Amanda Seales. Aliette coat, \$7,995. Dior blouse. Sophie Buhai ring, \$675. Thomasin McKenzie. Saint Laurent by Anthony Vaccarello tuxedo jacket, \$3,290, shirt, \$990, and bow tie, \$195. Bulgari B.zero1 earrings, \$2,890. Jeremy O. Harris. Gucci sweater, \$1,400, shorts, \$950, and necklaces. Toni Smith. Saint Laurent by Anthony Vaccarello blazer, \$2,990, blouse, \$1,550, shorts, \$1,090, bag, \$2,700, and boots, \$1,595. Loewe sunglasses, \$360. Valentino Garavani belt. To get Gigi's look, try Instant Perfector 4-in-1 Glow Makeup (\$12.99), Express Brow Duo 2-In-1 Pencil + Powder (\$8.99), Fit Me! Blush in Nude (\$5.99), Master Chrome Jelly Highlighter Face Makeup in Metallic Rose (\$9.99), and Color Sensational Ultimatte Slim Lipstick in More Buff (\$8.99). All, Maybelline New York. See Where to Buy for shopping details.

On the cover: Gucci jacket, \$4,980, and shirt, \$680. gucci.com.

FROM TOP: GIGI HADID: COLLIER SCHORR; FASHION EDITOR: LUDIVINE POIBLANC; HAIR: BOB RECINE; MAKEUP: DICK PAGE; AMANDA SEALES: PAVIELLE GARCIA; FASHION EDITOR: REBECCA RAMSEY; MAKEUP: VALERY GHERMAN; THOMASIN MCKENZIE: GABBY LAURENT; FASHION EDITOR: KELLY-ANN HUGHES; HAIR: ELIOT MCGUINN; MAKEUP: MATTIE WHITE; FLORES: CHRISTIE LEIGH FLORAL; JEREMY O. HARRIS: ARI MARCOPOULOS; FASHION EDITOR: MIGUEL ENAMORADO; HAIR: LATISHA CHONG; MAKEUP: BILLIE GENE; TONI SMITH: DEIRDRE LEWIS; FASHION EDITOR: HAIDEE FINDLAY-LEVIN; HAIR: NIKKI NELMS; MAKEUP: KUMA; SEE WHERE TO BUY FOR SHOPPING DETAILS

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WHY DON'T YOU...?

The Month in CULTURE and STYLE

1 HANG OUT

WITH THE OBAMAS

"The Obama Portraits Tour," showcasing the paintings of President Barack Obama (by Kehinde Wiley) and First Lady Michelle Obama (by Amy Sherald) commissioned by the National Portrait Gallery, opens August 27 at the Brooklyn Museum, with stops in L.A., Atlanta, and Houston to follow.



2 TEST-DRIVE

A TATTOO

Scared to commit to body art? Ephemeral tattoo studio—located in Brooklyn and, come fall, L.A.—has developed an ink that fades within 15 months so you can try out your dream design without making a forever pledge.



4 WATCH

SIÂN HEDER'S CODA

This new drama from writer-director Heder centers on 17-year-old Ruby (Emilia Jones), the hearing child of culturally Deaf parents (Troy Kotsur and Marlee Matlin), who must decide between helping her family run their Massachusetts fishing business or pursuing her dream of attending music school. The film releases theatrically and on Apple TV+ August 13.



3 DANCE

DANCE, DANCE

From July 30 to August 9, Colorado's Vail Dance Festival will feature performances by this year's artist-in-residence, American Ballet Theatre principal Calvin Royal III, and company-in-residence, the Philadelphia contemporary company BalletX. Other highlights will include an evening with the New York City Ballet's touring arm, Moves, as well as new works by NYCB principal Tiler Peck and Alvin Ailey resident choreographer Jamar Roberts.

5 MAKE

MORE OF YOUR MAILLOT

Let your swimsuit do double-duty by repurposing it as the ultimate layering piece. As shown by Celine and Koché for fall, the summer staple can work out of water with jeans and a trench for a more dressed-up look.



6 CRANK

JUNGLE'S LOVING IN STEREO

The third studio album from the British electronic duo boasts an array of new genre-busting dance tracks, like the disco-infused single "Keep Moving" and the soul-inflected "All of the Time." The full-length record drops August 13, with an international tour set to kick off on September 1.



7 INDULGE

WITHOUT THE HANGOVER

Thanks to nonalcoholic craft drink brands like Curious Elixirs, Proposition Cocktail Co., and Amass, you can enjoy all of the flavor of your favorite cocktails—from mules to margaritas—with zero regrets.

CLOCKWISE FROM TOP LEFT: BARACK OBAMA, BY KEHINDE WILEY, OIL ON CANVAS, 2018. NATIONAL PORTRAIT GALLERY, SMITHSONIAN INSTITUTION. © 2018 KEHINDE WILEY; MICHELLE LAVAGHIN ROBINSON OBAMA, BY AMY SHERALD, OIL ON LINEN, 2018. NATIONAL PORTRAIT GALLERY, SMITHSONIAN INSTITUTION. THE NATIONAL PORTRAIT GALLERY IS GRATEFUL TO THE FOLLOWING LEAD DONORS FOR THEIR SUPPORT OF THE OBAMA PORTRAITS: KATE CAPSHAW AND STEVEN SPIELBERG, JUDITH KERN AND KENT WHEALY, AND TOMMIE L. PEGUES AND DONALD A. CAPOCCIA; CALVIN ROYAL III AT VAIL DANCE FESTIVAL: ERIN BAIANO; CELINE FALL 2021: COURTESY CELINE; KOCHÉ FALL 2021: GUILLAUME ROUJAS/COURTESY KOCHÉ; NONALCOHOLIC COCKTAILS: COURTESY CURIOUS ELIXIRS, PROPOSITION COCKTAIL CO., AND AMASS; JUNGLE'S LOVING IN STEREO: AWAL; EMILIA JONES IN CODA: COURTESY APPLE; TATTOOS BY EPHEMERAL: KAT SLOOTSKY

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ON THE MOST MEMORABLE PERFORMANCE THEY'VE EVER SEEN



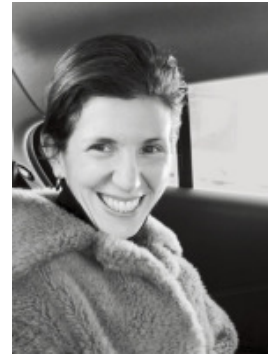
COLLIER SCHORR
PHOTOGRAPHER
“The Inner Gigi”
Page 64

“Lady Gaga orchestrating her arrival at a party with me on her arm.”



DURGA CHEW-BOSE
WRITER
“The Inner Gigi”
Page 64

“Philip Seymour Hoffman in Mike Nichols’s 2012 revival of Arthur Miller’s *Death of a Salesman*. Hoffman’s portrayal of Willy Loman was devastating, impossible to experience without somehow fearing it, loving it, feeling defenseless toward it.”



LUDIVINE POIBLANC
STYLIST
“The Inner Gigi”
Page 64

“When I saw Shakespeare’s play *The Tempest* in Paris, directed by Peter Brook.”



SIOBHAN BURKE
WRITER
“Leaps & Bounds”
Page 74

“*Riverdance* at Radio City Music Hall in 1996. I grew up doing competitive Irish dance, and for my nine-year-old self, that show was everything. I actually saw it again at Radio City on March 11, 2020. That was pretty memorable too—the last indoor performance I would see for about a year.”



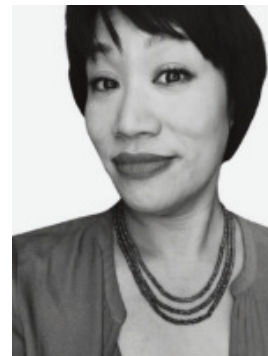
JEREMY O. HARRIS
WRITER
“Dress Up”
Page 102

“The most memorable performer I’ve ever seen was probably James Cusati-Moyer reading my Mapplethorpe ‘Black dick’ monologue from my play *Water Sports* to me in his bedroom one hot summer night. I’ll never forget it. He got the part immediately.”



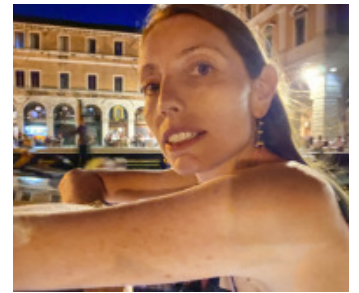
VICTORIA PEDERSEN
HARPER’S BAZAAR
COPY CHIEF

“Seeing Patti Smith in New York’s Central Park in the early days. She was excited to be herself. And that shocked me. Her ebullient performance that evening made me realize I could stand up and speak my truth, be it loud or soft, and still be heard.”



TANIA SANCHEZ
WRITER
“Scents and Sensitivity”
Page 58

“In the cavern of a Midtown subway, two modest middle-aged men, one with a violin, one with an amplified harmonica, sat on separate platforms. Together they played a sonata. Each commuter froze, silenced, stunned by the richness, the sincerity of it, until the train came and tore us all away.”



VITTORIA CERCIELLO
STYLIST
“Through the Looking Glass”
Page 94

“Prince’s private concert for Donatella Versace in September 2006. My girlfriends and I were all stylist assistants at that time, and somehow we managed to get invited. When Prince started singing, it was just incredible—his energy, the music, the moves ... We danced and sang all night, so epic!”





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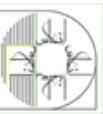


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T H E B A Z A A R

WHAT TO BUY AND HOW TO WEAR IT

EDITED BY JACLYN ALEXANDRA COHEN

THE GOOD BUY: Chanel 11.12 Bag



Chanel handbag, \$6,500. 800-550-0005.

COPPOLA: PHOTO BY DICK PAGE AND JAMES GIBBS. STYLING (STILL LIFE): JILL TELESNICKI



Director SOFIA COPPOLA *on her* SOCIAL RE-ENTRY bag

My personal style is influenced by movies. I love Romy Schneider in the Visconti film *The Job*. Chanel did the clothes. I also love the actresses Anouk Aimée and Capucine because they always look sophisticated. But for the past year I've basically been living in sweatshirts and old Levi's. I've been staying in Napa, where I grew up, and I didn't expect to be in the country for such a long time, so I had only a few things with me. I wasn't even carrying a bag aside from a canvas tote. In May I had a big birthday and wanted to treat myself, so I decided that this pink-and-navy knit

Chanel 11.12 would be something cute and chic to re-emerge into the world with. It was fun to think about going to New York and Paris again and having a nice bag. I'm still finding getting dressed a bit daunting, so I feel like even if I just wear something simple, the bag cheers it up. I like that Chanel makes classic bags in fun fabrics. It's less serious but still something that I can have forever and give to one of my daughters someday. Now that I haven't been shopping for a while, it's more appealing to have a few really nice things. AS TOLD TO ALISON S. COHN

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T H E B A Z A A R

MARKET MEMO: The Prairie Blouse

Field DAY



EMILIA WICKSTEAD

ISABEL MARANT

ZIMMERMANN

WILDFLOWERS

From top: Horror Vacui blouse, \$345. shopBAZAAR.com.
Derek Lam 10 Crosby blouse, \$295. derekklam.com.
Sindiso Khumalo shirt, \$700. shopBAZAAR.com.
Ulla Johnson blouse, \$325. shopBAZAAR.com.
Isabel Marant Étoile top, \$565. shopBAZAAR.com.



WEAR IT WITH...

From left: Loewe shoes, \$550. shopBAZAAR.com.
Manitobah Mukluks shoes, \$115. manitobah.com.
Tod's shoes, \$725. tods.com.

MODEL: SOPHIE KOELLA, RUNWAY: COURTESY THE DESIGNERS. STILL LIFE: RICHARD MAJCHRZAK/STUDIO D.
DEREK LAM 10 CROSBY: COURTESY. STYLING: JILL TELESNICKI, JESSIE LIEBMAN, AND ANITA SALERNO. = BUY ON SHOPBAZAAR.COM

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“Watching my daughter grow has made me more proud of my stretch marks.”

Dominique

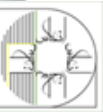


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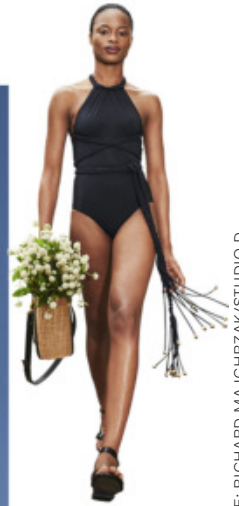
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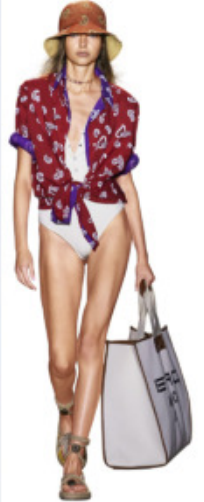
T H E B A Z A A R

MARKET MEMO: The One-Shoulder Maillot

Suit UP



MICHAEL KORS
COLLECTION



ETRO



ISABEL MARANT



WEAR IT WITH...

Manolo Blahnik sandal, \$625. shopBAZAAR.com. Louis Vuitton flat mule, \$860. 866-VUITTON. Carrie Forbes slide, \$315. shopBAZAAR.com. Bottega Veneta sandal, \$1,020. shopBAZAAR.com.

DIVE IN

From top: Sara Cristina swimsuit, \$250. saracristina.us. Karla Colletto swimsuit, \$258. shop.karlacolletto.com. Zimmermann one-piece, \$295. shopBAZAAR.com. Hermès swimsuit, \$425. hermes.com. Jade Swim one-piece, \$220. shopBAZAAR.com.

MODEL: HANA JIRIKOVA. RUNWAY: ISABEL MARANT; ALESSANDRO LUCIONI. ALL OTHERS: COURTESY. STILL LIFE: RICHARD MAJCHRZAK/STUDIO D. HERMÈS AND JADE SWIM: COURTESY. STYLING: JILL TELESNICKI/AND JESSIE LIEBMAN. = BUY ON SHOPBAZAAR.COM

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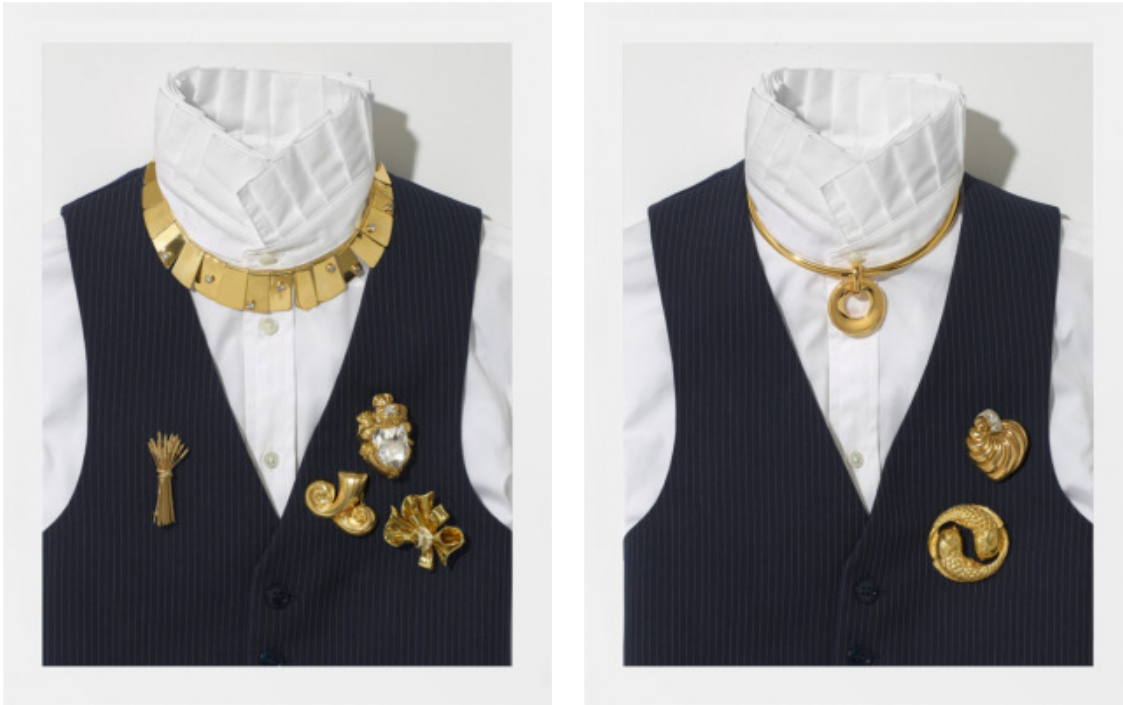
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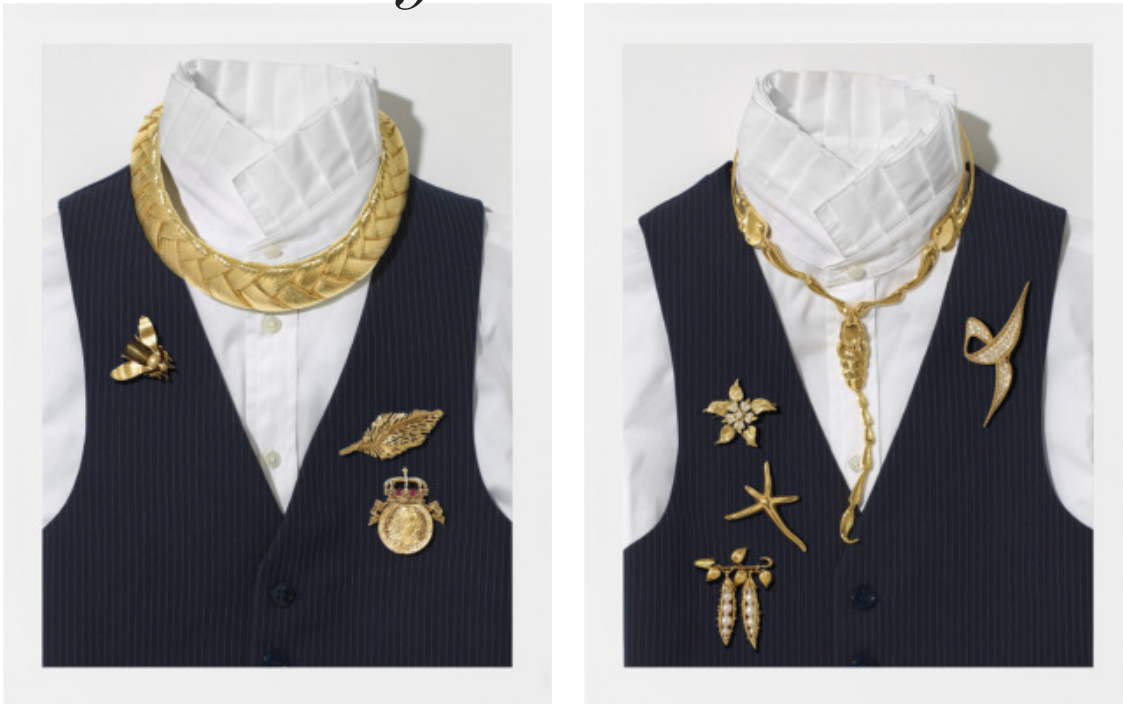


T H E B A Z A A R

PORTRAIT MODE



High POINTS



Level up in a VICTORIAN COLLAR and a PINSTRIPED VEST with whimsical GOLD accessories

Clockwise from top left: Saint Laurent by Anthony Vaccarello vest, \$1,390. 212-980-2970. Polo Ralph Lauren shirt, \$128. ralphlauren.com. Ana Khouri necklace. anakhouri.com. David Webb lion brooch (right, top). davidwebb.com. Beladora Vintage wheat and ribbon brooches (bottom right and left), \$1,100-\$1,850. beladora.com. Belperron vintage spire brooch (middle). 212-702-9040. Pomellato choker, \$6,950, and pendant, \$5,200. pomellato.com. Belperron vintage heart brooch. David Webb vintage fish pin, \$10,900. dkfarnum.com. Tiffany & Co. Elsa Peretti Scorpion necklace, \$14,000, and starfish brooch, \$3,900. tiffany.com. Tiffany & Co. Schlumberger peapod brooch and floral leaves brooch clip, \$15,000 each. Sterlé Paris at Tiina Smith Jewelry brooch (right). tiinasmithjewelry.com. David Webb collar. Hermès vintage feather pin, \$4,750. dkfarnum.com. Verdura coin brooch. 212-758-3388. Beladora Vintage fly pin, \$2,150.

FASHION EDITOR: AMANDA ALAGEM. PROP STYLING: ANNE WŁAYSEWSKI. SEE WHERE TO BUY FOR SHOPPING DETAILS

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T H E B A Z A A R

THE BAG



Sheltersuit & Chloé backpack,
\$850. chloe.com.

*The new SHELTERSUIT & CHLOÉ BACKPACK is made from
UPCYCLED materials. For each one sold, Sheltersuit will
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to individuals experiencing homelessness.*

FASHION EDITOR: AMANDA ALAGEM. STYLING: HAIDEE FINDLAY-LEVIN

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T H E B A Z A A R

IN THE FASHION CLOSET: SPORTY SANDALS

Trek STAR



LOUIS VUITTON SANDALS, \$875. 866-VUITTON.



DIOR SANDALS, \$1,150. 800-929-DIOR.



TEVA SANDALS, \$50. TEVA.COM.



ROGER VIVIER SANDALS, \$1,050. 212-861-5371.



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SALVATORE FERRAGAMO SANDALS, \$650. FERRAGAMO.COM.



THE ROW SANDALS, \$990. shopBAZAAR.com. Ⓟ



CHANEL SANDALS, \$1,450. 800-550-0005.



OFF-WHITE SANDALS, \$690. BERGDORF GOODMAN; 212-753-7300.

FASHION EDITOR: JACLYN ALEXANDRA COHEN. Ⓟ = BUY ON SHOPBAZAAR.COM

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T H E B A Z A A R

PRO SHOP: Notebooks

Open BOOK



Peter Pauper Press
Celestial journal, \$12.99.
peterpauper.com.



Smythson Pastegrain
Soho notebook,
\$245. smythson.com.



Wit & Delight Classic
notebook, \$14.
greerchicago.com.



Laconic Cliff notebook,
\$4. greerchicago.com.



STILL LIFE: RICHARD MAJCHRAK/STUDIO D.
STYLING: ANITA SALERNO

See Where to Buy
for shopping information
on additional
journals pictured above.

Writer MORGAN JERKINS'S favorite NOTEBOOK is a window into her world

"I'm definitely a type-A workaholic," says Morgan Jerkins, who released two books during the pandemic while holding down a full-time job. "I justify going overboard because I love what I do." In August of last year, Jerkins, currently a senior editor at ESPN's sports and culture Web site the Undeclared, published her second nonfiction book, *Wandering in Strange Lands: A Daughter of the Great Migration Reclaims Her Roots*, in which she retraces her ancestors' journeys across America as she explores her own Black identity. Her debut novel, *Caul Baby*, which came out in April, "hits on Black motherhood, survival, gentrification, capitalism,

and the tension between self-autonomy and familial obligations," says Jerkins, who has been working on it since she settled in Harlem, where the novel is set, after grad school. "You can't come to a place like Harlem and not be inspired." Appropriately, Jerkins's apartment is filled with notebooks. Her favorite is a blue one with a gold celestial motif from Peter Pauper Press. Inside, story ideas are scrawled alongside notes from an herbalism course she completed and takeaways from Sunday Mass. "Even though I'm a writer, that's not all I am," she says. "I pour into other things that nourish me, and I let them pour into me." ARIANA MARSH

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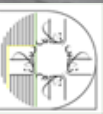
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T H E B A Z A A R

4 OF A KIND: HEELED LOAFERS

Class ACT



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Clockwise from top left: Tory Burch shoes, \$398. toryburch.com. Max Mara shoes, \$885. 212-879-6100. Tod's shoes, \$995. tod's.com. Versace shoes, \$1,195. versace.com. Comme Si socks (worn throughout), \$28-\$75. commesi.com.

FASHION EDITOR: MIGUEL ENAMORADO. MAKEUP: MIRNA JOSE FOR DANESSA MYRICKS

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From the EDITORS of HARPER'S BAZAAR

MAKE THIS YOUR MOST STYLISH SUMMER yet with our new roundup of handmade exclusives. We collaborated with our favorite brands to create the most coveted edit of warm-weather essentials. Straw hats, basket bags, floral dresses—only the best will do.



Milliner GIGI BURRIS strikes a balance between forward style and ample sun protection with this handmade, vintage-inspired design.

 Gigi Burris hat, \$410.



Thanks to its hand-drawn print and feminine silhouette, you'll reach for this COCO SHOP dress for every summer event, whether it be a daytime picnic or evening cocktails.


 Coco Shop dress, \$440.

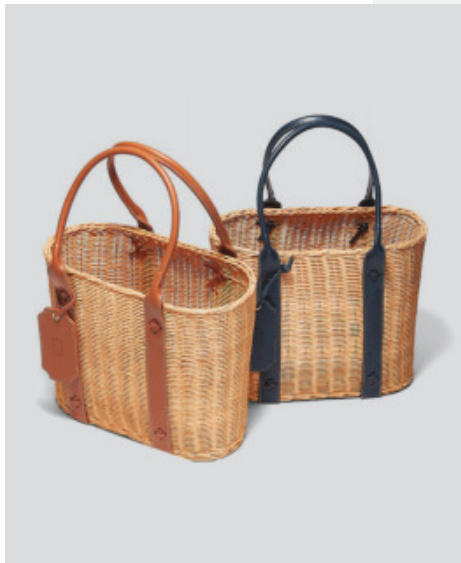
Made from a round freshwater pearl on distressed navy leather, this necklace from JOIE DIGIOVANNI is easy to wear and makes a subtle statement.

 Joie DiGiovanni necklace, \$125.




Produced in limited batches and sewn using Liberty of London prints and seasonal fabrics, this playful set from KASMARIA will bring out your inner child.

 KasMaria top, \$225, and shorts, \$265.



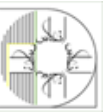
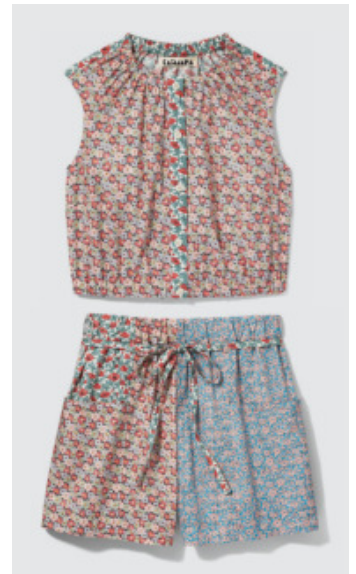
From its versatile size to the choice of leather trim, this basket bag from AMANDA LINDROTH is perfect in every way and the ultimate must-have.

 Amanda Lindroth bags, \$150 each.



One hundred percent vegan with adjustable straps that mold to every curve of your feet, these DANIELLA SHEVEL sandals are where form meets function.

 Daniella Shevel sandals, \$195.





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T H E B A Z A A R

SHOPPING LIST: BEACHY MUST-HAVES

The Floral Maxi Dress

The Shell Necklace

The Novelty Bag

The Tie-Dyed Maillot

The Ankle-Wrap Sandal

The Straw Hat

The Chunky Ring

Round Sunglasses

The Linen Shirt

The Nautical Beach Tote



Clockwise from top: Dyvna dress, \$365. nordstrom.com. Marisa Klass necklace, \$2,550. marisaklass.com. Loewe shell pouch, \$690. loewe.com. Alberta Ferretti one-piece, \$425. fwd.com. Brother Vellies sandal, \$315. brothervellies.com. Maison Michel hat, \$670. matchesfashion.com. Bottega Veneta ring, \$980. bottegaveneta.com. Gucci sunglasses, \$590. gucci.com. 120% Lino blouse, \$295. 120percento.com. Giorgio Armani tote bag, \$1,095. armani.com.

STILL-LIFE COMPOSITIONS (DRESS AND BAG) AND SWIMSUIT: RICHARD MAJCHRZAK/STUDIO D. ALL OTHERS: COURTESY. STYLING: ANITA SALERNO

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48h



CARRIE COON and TRACY LETTS
IN CONVERSATION

The actor's ACTOR *and the*
playwright's PLAYWRIGHT *on*
PERFORMING, MARRIAGE,
and FINDING LIGHT *after the*
STAGE WENT DARK

THE IMPACT OF THE PANDEMIC ON THE ARTS was immediate and far-reaching—its toll, as well as the work it inspires, will be felt for decades to come. But for artists who live on stage, in front of live audiences, the past year has been uniquely and creatively devastating. The Pulitzer Prize-winning playwright and actor Tracy Letts and his wife, actress Carrie Coon, experienced this acutely. In a March 2021 *New York Times* article surveying the effects of the pandemic on 75 artists and their output, Letts's honesty stood out: "I've made nothing," he said. "From a creative standpoint, this year for me has been a dust storm." His latest play, *The Minutes*, was supposed to open on Broadway just three days after everything shut down. (The play is now scheduled to open in March 2022.) Instead, he and Coon found themselves camped out at home like the rest of us, trying to stay safe and occupy their now-three-year-old son, Haskell. As Letts grew more and more antsy, Coon stepped in with a directive: "Read books, watch movies, cook dinner, and take care of our boy."

Fortunately, both Letts and Coon were eventually able to get back to work. Letts has signed on to play Los Angeles Lakers coach Jack McKinney in Adam McKay's upcoming HBO series about the rise of the legendary basketball team's 1980s dynasty, led by Kareem Abdul-Jabbar and Magic Johnson, and Coon recently wrapped on the network's forthcoming historical drama *The Gilded Age*, from *Downton Abbey's* Julian Fellowes. They've also been on a collaborative kick: While on lockdown, they started their own production company and are expecting their second child this summer. "It's plenty," Coon says.

Here, the couple discuss yearning to get back to the theater and how they support each other in work, love, and parenthood.

TRACY LETTS: It's one thing to take time off from work; it's another thing to have time off forced on you. The time off was not a choice. I've talked to Carrie for years about wanting to take a break or take some time away from work, and then when the pandemic happened, Carrie was like, "Well, you've got it." I was like, "Yeah... this is not what I was talking about."

CARRIE COON: When I got pregnant with our son four years ago, Tracy really went into overdrive. It was as though there was some biological imperative to take care of his family that kicked in. He just said yes to everything. We'd been working really hard. We were both doing plays when the pandemic started. I was doing *Bug* [one of Letts's plays] at the Steppenwolf theater in Chicago, and Tracy was going to open *The Minutes* on Broadway the weekend that everything shut down. It was also our son Haskell's second birthday. Tracy wasn't supposed to be there, but he came back to Chicago when Broadway shut down and made it in time. We were both in what I would refer to as "performance rhythm." Your body gets into this really specific rhythm of work: I was getting up in the morning with Haskell and then going to the theater around 5 P.M. to take a nap and do this show. You're doing that six days a week. And it just suddenly ended for both of us. Normally you have some time to process that, that a transition is coming, and then say goodbye to everybody. But it was just all so sudden. It was a shock to our bodies.

TL: When Broadway shut down and my show was canceled, we were three days away from opening. We're very fortunate. We didn't have a lot of financial pressure on us. I could go back to my home in Chicago with my wife and kid. And so you think, "Well, I can't feel bad about what I'm going through because I know ▶





This page and following,
on Letts: Brioni tuxedo, \$8,900.
brioni.com. Allen Edmonds oxfords,
\$395. allenedmonds.com. On Coon:
Giorgio Armani gown, \$2,195.
neimanmarcus.com. Chopard
earrings and bracelet.
800-CHOPARD. Giuseppe Zanotti
wedges, \$995. 305-868-0133.



V O I C E S

IN CONVERSATION



“The theater at its best does something that movies and TV and other forms of storytelling can’t do, which is to remind us of the flesh and blood, the humanity that’s in the room with you.” **TRACY LETTS**

so many people are going through far, far worse”—not only in terms of their economic lives, but of course there are people who are dying. But it was probably three or four months later that I realized, “Oh, man, that was devastating.”

CC: It was grief. Tracy had been grieving and didn’t really realize that he’d been grieving. We already lived in a country that was, especially under the [Trump] administration, very hostile to the arts. We were already struggling. And then we’re having this racial reckoning in all of our institutions, which was so necessary, and we couldn’t be together to have that reckoning. To not be able to do that in a room together like we were accustomed to doing—everything was just an extra layer of devastation on top of what was already a systemic issue.

TL: It’s one of the great things about the theater, that we’re all live people in a room. The theater at its best does something that movies and TV and other forms of storytelling can’t do, which is to remind us of the flesh and blood, the humanity that’s in the room with you. There’s something deeply personal and cathartic about that experience.

CC: There are studies done where people are together at a live

performance and they actually start breathing at the same rate.

TL: Their hearts sync up.

CC: And breathing was the most dangerous thing you could do all of a sudden. There was so much fear and uncertainty.

TL: As terrible as the pandemic year has been, there’s also been a kind of realignment of priorities. I mean, we spent pretty much every moment of our child’s second year with him. I don’t want to say we’re closer to our boy than we would have been, but certainly the attachment he’s had with us is really strong, and so to see him try to integrate now into a little preschool... It’s weird.

CC: I thought, “Well, surely I’m going to have to accompany him that first day. There’s no way he could ever be able to get through that.” And the teachers said, “Actually, that’s your problem.” I always thought I was so progressive and loose about things. But I found that I was scared. I was scared to let him go.

TL: Carrie took a job early in the pandemic on this great show at HBO. At the time, we didn’t know what the end of the pandemic would look like. Nobody knew how it was going to play out. So she took this job, meaning we left Chicago and came to New York for her to start in October. I went kicking and screaming. I did not want to go back to New York. I did not want her to go to work. I did not want to reenter the public sphere.

CC: The show was one of the first productions back, so the Covid protocols were brand-new. And look, it’s an industry that implements a lot of new technology and has to change. So it’s a great industry to test out protocols because of the way it works and how we are always able somehow to complete a project on a deadline. But it was really scary to think about being the pioneers in New York. Everybody was just making up these rules about Covid. And my husband is in a slightly more vulnerable population than me, meaning he’s a little older than me and he’s a man. And so he was worried. He was scared.

TL: When my wife leaves the house, I used to say “goodbye” or “I love you.” Now I say, “Be safe.” It’s actually become part of the vocabulary.

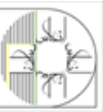
CC: We’re not a “take turns” couple. The irresistible job is always the one we accommodate. If one of us gets an offer that is like, “This is really special,” we make room for it.

TL: There’s never any debate about what that job is.

CC: We always agree. That’s true. It is very obvious.

TL: I can say to Carrie, “This is it, right?” And she’ll say, “Yeah, this is it.” And we understand this is it. And then we figure it out.

CC: And knowing that my career is probably about to have a precipitous drop-off, what’s nice about being married to Tracy is that he doesn’t care what I look like, how old I am. Right? I’ll always be younger than him, even after Hollywood throws me out. I mean, it’s kind of a joke, but it’s really not a joke to have a secure relationship when you’re navigating Hollywood as a woman. I think it’s very important. I’m 40 now. It’s comforting to be able to talk to Tracy when I’m not feeling confident about the way forward or that I’ll ever work again. I mean, I have those moments like anyone. In any given year, there are probably 10 Hollywood films that I would be the right age and type for and about 30 women in Hollywood at least who might be up for (Continued on page 106)



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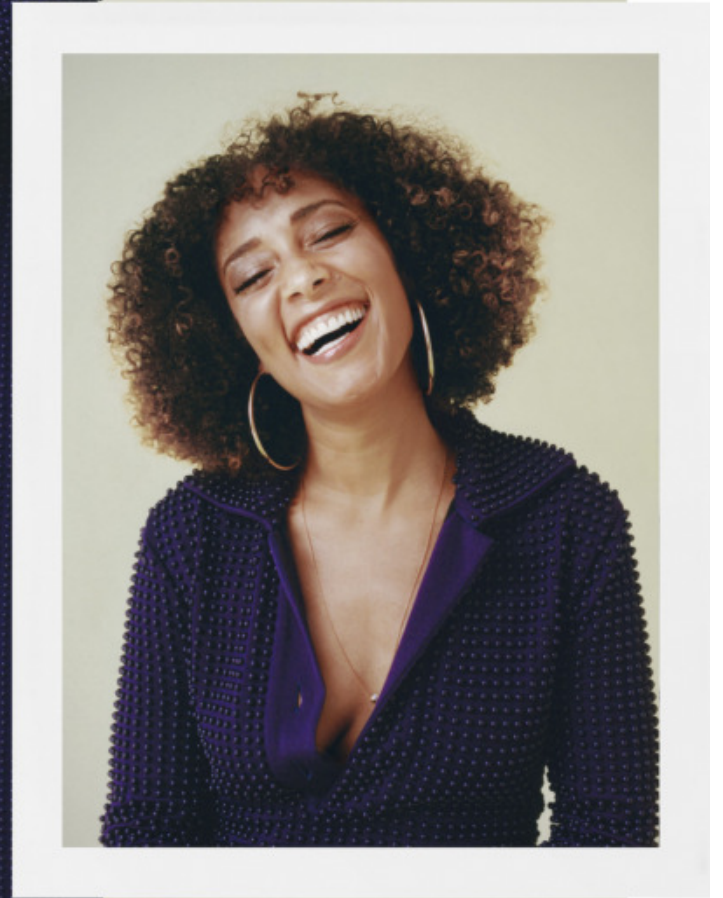
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V O I C E S



*“It just TAKES
NOTHING for me
TO PERFORM.
I don’t have to FLIP
a SWITCH to talk
to folks on a STAGE.
I know BEYONCÉ
will talk about how
she has Sasha Fierce.
I just have LOUDER
AMANDA.”*



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ESSAY

On the SPOT

Comedian and Insecure actor AMANDA SEALES on STEPPING UP to the STAND-UP MIC for the FIRST TIME in a YEAR, and why, for her, CREATIVITY comes from LIVING IN THE MOMENT

AMANDA SEALES IS A CHAMELEON. Throughout her career, she's navigated the spaces of academia (she has a master's in African-American studies from Columbia), television (where she currently plays the role of Tiffany on HBO's *Insecure*), and stand-up (her comedy special "I Be Knowin'" debuted on HBO in 2019). All of these spaces require wildly different vernaculars, but Seales is fluent in each, and she has a keen understanding of what it means to perform. During lockdown last year, she began producing a homespun virtual version of her popular touring variety/game show "Smart Funny & Black." (Smart Funny & Black also happens to be the name of Seales's production company.) Below, she tells *Harper's Bazaar* features director Kaitlyn Greenidge how she prepares as an actor and comic and how she is adjusting her performances as we move into post-pandemic life.

Performing is very natural for me. I think that confuses some people, and it has them thinking that I'm performing all the time. It's not that. It just takes nothing for me to perform. I don't have to flip a switch to talk to folks on a stage. I know Beyoncé will talk about how she has Sasha Fierce. I just have louder Amanda. When I was doing the virtual stuff during this pandemic, what I also had to bring was a kind of inner peace because I had to deepen the well that I was drawing from.

I mean, I've always been a talker, whether it was on radio or as a spoken-word artist or a host or just as the funny pithy friend at the table. That's always been my role, the announcer. You have to know yourself as a person. I got to stand-up when I was 30. I had pretty much had a full view of what the inner sanctum of Seales was. It was just a matter of letting the comedy help me explore that. I think that's what the best comics do. They are exploring their inner selves with these jokes.

I would hope that every time people see me perform, they are acutely aware that I am bringing all of my intellectualism, all of my consciousness, all of my womanhood, all of my Blackness, to a performance. Those things are what define me as a performer. If I've got to leave any of those things out, I don't want to do it.

Tonight I'm doing stand-up for the first time since the pandemic, and I have no idea what I'm going to talk about. I am very curious because it's the first time I've really started from scratch since I began doing shows in 2013.

Usually when I write stand-up, I write on stage. I come up with the ideas and develop them in real time. When I write concepts with a pen and then go perform them with my mouth, the audience looks at me like, What the hell was that? This is scarily consistent. Whereas when I'm on stage and just riding the wave of energy

and allowing my brain to do its dance of syntheses, I find myself coming up with brilliance that I just otherwise wouldn't have. Comedy is so much about the human interaction.

With the pandemic, I've been doing virtual shows. I started Smart Funny & Black. It's so different. When I'm on a stage, I got some distance. When you do it on a computer, they can tell you if your tongue ain't clean, okay. And they will, by the way.

But there's also the flip side of that, which is that when people are up in your face you can connect with them in a different way because of your expressiveness, and their ability to be in communication with you is different.

The biggest thing is realizing that when you're on stage, there's an energy exchange; when you're on screen, there is not. When I did the first Smart Funny & Black virtual show, I thought I was going to do it standing so that I could still have the same energy and we could be in connection. Let me tell you, I was so depressed the next day because I had used up every single ounce of my dopamine to give to this audience that by the time we were done, I was just completely drained. I didn't get any of that back. The online chat window is lovely, but it ain't humans making voice responses. That, to a comedian, is essential to feeling like you are in a symbiotic scenario versus, and I mean this with all the love, a parasitic one.

Now when I work as an actor, I do not want to overcomplicate it. When I played Tiffany this past season of *Insecure*, the character was experiencing postpartum depression. So, so much of that role was considering how well I know the character. And it felt very natural that she would go through this. I hate to break it to you, but there is no Stanislavski preparation. There is no Stella Adler, Uta Hagen, none of that. I know some people are looking at this as they read it and are aghast and feel that I have disrespected the craft. But in the words of Sir Laurence Olivier, "It's acting, my dear boy. It's acting."

It's imperative that I approach it that way because it's what keeps it fun for me. When I was in an acting conservatory and they brought the technical to it, it disconnected it from where it existed in my body. Once I get cerebral, it's not going to land anymore.

I'm not saying I'm sitting and meditating before shows. You just have to mentally be aware of the limitations and decide to be performing for yourself. That's ultimately what goes down. I'm an only child, and I've been doing this for myself forever. You're just like, Well, this is going to be me, and I'm going to laugh. **HB**

Seales's answers have been edited for length



N E W S

EDITED BY ALISON S. COHN



Clockwise from far left: Thebe Magugu, Gucci, Versace, Salvatore Ferragamo, A. Potts, Loewe, Moschino, Christopher John Rogers, Stella McCartney, Carolina Herrera

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C'mon, DRESS HAPPY

Can wearing certain COLORS boost your MOOD? The emotional benefits of THINKING PINK (and YELLOW and ORANGE).

LIKE A SCENE STRAIGHT OUT OF THE 1957 musical comedy *Funny Face*, in which a Diana Vreelandish fashion editor exhorts women to “Think pink!” as an antidote to everything down, dreary, dull, depressing, dismal, and deadly, the Fall 2021 digital runways were awash in rosy color. Take your medicine in the form of a Pepto Bismol pink power suit from Thebe Magugu, a bubblegum puffed-sleeve dress from Carolina Herrera, or a cerise marabout-trimmed jacket from Gucci.

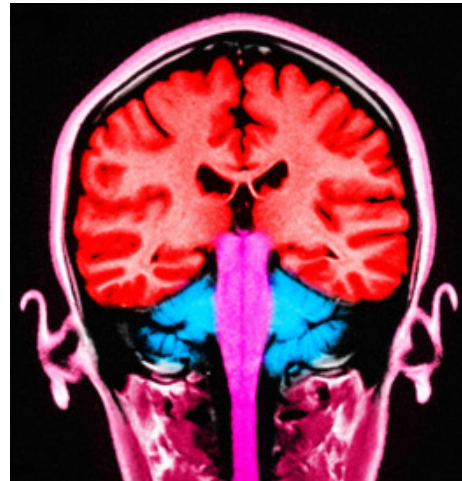
“Color is life, joy, fun!” says Donatella Versace, who sent out a trio of A-line minis paired with tone-on-tone monogrammed tights in fuchsia, lemon, and coral. “I wanted the three looks to go out together to make a statement. We’re looking at the future with a new sense of positivity. As we slowly get our lives back, the world should celebrate.”

Can we indeed dress ourselves happy as we start to emerge from our pandemic chrysalis? A paper published last year in the journal *Psychological Science*, co-authored by a team of researchers at 36 academic institutions, revealed certain universal color-emotion associations. In the study, 4,598 participants from 30 countries on six continents speaking 22 languages were asked to pair 20 emotions (e.g., joy, pleasure, relief, regret, sadness, and anger) with 12 colors. The scientists then calculated the average probability of each color-emotion association and identified the most prominent among the 240 possible pairings, which included joy with, yes, pink, as well as the other colors highlighted in the Versace collection, yellow and orange.

The study did not test whether participants actually felt more joyful when they wore the colors they associated with joy. But in a 2015 study published in *Quarterly Journal of Experimental Psychology*, researchers in Switzerland asked students at the École Polytechnique Fédérale de Lausanne to watch video clips of actors portraying “panic fear” and “elated joy” and to choose the color of shirt most appropriate for the emotion. They found that participants

selected brighter, more saturated, and warmer colors for joyful expressions than for fearful expressions. Colors along the red-yellow spectrum were deemed more appropriate for joy and cyan-bluish hues for fear. The conclusion was that clothing color may be used to convey emotional intentions—that we might choose brighter colors “when aiming to convey positive affect.”

Loewe stylist Benjamin Bruno apparently got the memo. Last winter, as Covid-19 cases in Europe surged, he started



turning up at the studio wearing cheery, colorful T-shirts to boost his own mood. That inspired the label’s creative director, Jonathan Anderson, to begin thinking about designing pieces that might offer people a similar kind of much-needed emotional uplift, like the buttercup-yellow nappa-leather coat and oversize tangerine suit with contrasting stripes in the fall collection. Anderson also made a range of optimistically hued accessories, including booties with sunray details and a supersize pouch bag that looks ready to play the role of an emotional-support animal. “This collection is a big departure for me. We’ve never done something this colorful before,” he explains. “I was thinking of this idea of ‘color therapy’ in a literal sense: I wanted to delve into a really out-there color palette and make it feel sensual, even salacious.”

Stella McCartney also took a trip over the rainbow with a collection that leveraged her expertise in sustainable materials like forest-friendly viscose and PVC-free paillettes to create ruched bandage dresses, sequined going-out tops, and other glad rags. “It’s all about escapism and being able to blend fantasy and reality together,” McCartney says. “These are conscious pieces that reflect a collective desire for joy, opulence, and glamour. There’s so much more color injected in this season with the sunshine yellow and rich purple that I hope will inspire everyone to dress up and go out to the club again.”

Other collections evoked the glamour of Old Hollywood. “I wanted to create a Technicolor fantasy in deep hues and saturated colors—something dynamic and cinematic,” says Moschino creative director Jeremy Scott, who made a mini movie titled *Jungle Red* after the It color in George Cukor’s 1939 comedy-drama *The Women*. In Scott’s reboot of the film’s fashion-show sequence (the only scene Cukor shot in color), flame-haired model Karen Elson is a vision in head-to-toe marigold, complete with a wide-brimmed sun hat. She appears alongside an all-star cast that includes Hailey Bieber, Precious Lee, and Shalom Harlow and features vivid brushstroke eveningwear and a satin minidress embellished with a feathery pink flamingo.

Meanwhile, A. Potts designer Aaron Potts channeled happy childhood memories of a very *Singin’ in the Rain* raincoat. “When I started doing the collection, the yellow was really going to just be a highlight,” says Potts of its standout hue, a color he calls sunburst, seen on fluid shapes modeled by Alvin Ailey dancers. “And then I said to myself, ‘Okay, Aaron, you can choose to stay in this dark space or you can will yourself into some joy and some lightness and some happiness and some optimism.’” If we hope to spark joy this fall, then we may indeed want to, as *Funny Face*’s fashion editor once put it, “Banish the black, burn the blue, and bury the beige.” HB

THIS PAGE: IMAGE SOURCE/ALAMY STOCK PHOTO. OPPOSITE PAGE, CAROLINA HERRERA: ROE ETHRIDGE; A. POTTS: GREGORY WIKSTROM FOR A. POTTS; CHRISTOPHER JOHN ROGERS; CÉSAR BUITRAGO. ALL OTHERS: COURTESY THE DESIGNERS

N E W S

IN FOCUS

THOMASIN MCKENZIE

*The star of M. Knight Shyamalan's new thriller,
Old, DEFIES the adage that YOUTH is
WASTED on the YOUNG*



THIS PAGE: Celine by Hedi Slimane jacket and T-shirt. Bulgari earrings. Falke socks. Tod's loafers. OPPOSITE PAGE: Saint Laurent by Anthony Vaccarello tuxedo jacket, shirt, and bow tie. Bulgari earrings and ring.

HAIR: ELIOT McQUEEN FOR L'ORÉAL PROFESSIONNEL; MAKEUP: MATTIE WHITE FOR 111SKIN. SEE WHERE TO BUY FOR SHOPPING DETAILS

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THOMASIN MCKENZIE IS ONLY 21 YEARS OLD, but lately she's been thinking a lot about the passing of time. "I think I'm someone who really struggles to be in the moment," says the actress, who stars in *Old*, the new M. Night Shyamalan thriller. Recently, at her father's urging, McKenzie took up meditation. (Sam Harris's *Waking Up* is her favorite guided app.) Working on *Old*, the story of a family whose tropical island vacation turns terrifying when everyone suddenly begins to age rapidly (their life spans each reduced to a single day), helped put things in perspective too. "It made me think a lot about being present and taking each thing as it comes."

For McKenzie, time is a recurring theme right now. In Edgar Wright's *Last Night in Soho*, a psychological thriller in which she stars opposite Anya Taylor-Joy, due out in October, she plays a young woman who is mysteriously transported back to Swinging London in the 1960s. In *Life After Life*, the BBC's upcoming four-part adaptation of Kate Atkinson's novel of the same name, McKenzie's character dies and is reborn several times over the course of six decades. "Maybe I'm just supposed to be thinking

about time these days," she muses. "Maybe the universe is trying to tell me something."

McKenzie auditioned with Shyamalan for her role in *Old* over Zoom. It was the early days of the pandemic, and she was hunkered down in her native Wellington, New Zealand. "It was quite awkward," she recalls. "But obviously it went good enough for him." McKenzie then had two hours to read the script in its entirety as Shyamalan's projects are famously shrouded in secrecy. "It's thought-provoking and unlike anything I'd ever read or seen before," she says.

And while a Zoom audition may have been new territory for McKenzie, acting is in her blood: Her mom is actor and drama coach Miranda Harcourt, her father is the writer and director Stuart McKenzie, and her maternal grandmother is actor Kate Harcourt. The third of four children, McKenzie grew up on far-flung movie sets around the world, from Philadelphia to Rarotonga in the Cook Islands. "I think if my family weren't in the film industry, my life would have been completely different," she says. "It's really formed who I am as a person."

McKenzie herself started acting when she was nine, learning through osmosis rather than through any formal training. Initially, though, she wanted nothing to do with the family business. "I knew that it wasn't as glamorous a job as you might expect from the outside," she says. "I wanted to be anything else." It wasn't until she was 13, when she played a younger version of sexual-abuse survivor and activist Louise Nicholas in the 2014 film *Consent*, that she saw the power of storytelling to effect change and decided to pursue acting as a career. "It was a really tough role, and that opened my eyes to the fact that through acting, you get a chance to have a voice."

It was after starring in Debra Granik's 2018 film *Leave No Trace* that McKenzie's career began to take off. (Granik has a reputation as a star-maker; her 2010 drama, *Winter's Bone*, featured a then-little-known actress by the name of Jennifer Lawrence.) A string of critically acclaimed projects followed—David Michôd's *The King*; Liz Garbus's *Lost Girls*; and Taika Waititi's Oscar-winning *Jojo Rabbit* among them. McKenzie's measured performances consistently stand out, subtle—quiet even—yet soulful and impactful.

McKenzie is building her career by studiously choosing projects that have emotional heft and telegraph larger messages. She's a compulsive over-preparer. "I'm always scrambling to watch the things that they're talking about, just so that I come off smart or whatever," she tells me.

Before filming *Last Night in Soho*, the director, Wright, sent her a list of some 50 films—horror, classic, and cult, mainly—as suggested viewing to add context and reference points to McKenzie's preparation; she made it through most of them. "Education is still happening, I feel," she says. "I'm still learning a lot with every single thing I do." HB



“Through ACTING, you get a CHANCE to HAVE A VOICE.”

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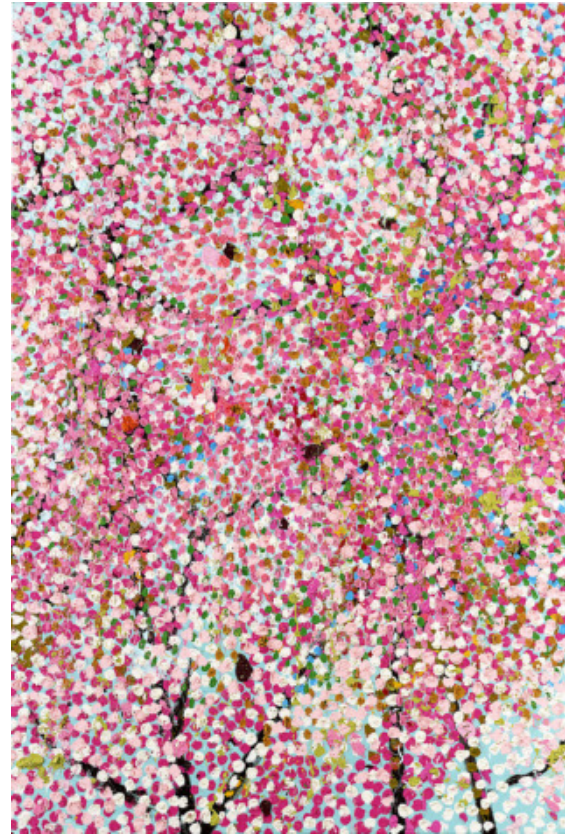


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"CHERRY BLOSSOMS," DAMIEN HIRST'S NEW SHOW OF PAINTINGS AT THE FONDATION CARTIER IN PARIS, marks the British artist's return to a theme he has explored throughout his illustrious career: the ephemerality of life. Like a psychedelic cherry orchard, the 30 large-format canvases feature densely layered abstract blooms and are drawn from a series of 107 that Hirst completed during lockdown last year. Combining thick brushstrokes with elements of pointillism and gestural painting, the works were hand-painted over a span of three years by Hirst, whose fascination with cherry blossoms has been fueled in part by their cultural signification as symbols of beauty, renewal, and death. A catalogue raisonné includes life-size reproductions of floral details.



SAVAGE TONGUES BY AZAREEN VAN DER VLIET OLOOMI
In the PEN/Faulkner Award-winning novelist's latest effort, an Iranian American woman inherits her late father's apartment in Spain and attempts to overcome the trauma she experienced there as a teenager, when she engaged in an affair with an older man. "It's a story about how sexual and political violence transforms our relationship to our bodies," explains Van der Vliet Oloomi, "and influences how we relate to lovers, friends, family." (*Houghton Mifflin Harcourt*)



IN THE COUNTRY OF OTHERS BY LEÏLA SLIMANI
"I wanted to tell the story of a migration from Europe to Africa in this particular period of colonization," Slimani says of her novel, which was inspired by the union of her maternal grandparents. It centers on a Frenchwoman who falls in love with a Moroccan soldier during World War II and accompanies him back to his home country, where she struggles to reclaim her autonomy. "I am the daughter of the colonizer and the colonized," Slimani says. "I want to show that we can be both and deal with this history." (*Penguin Books*)



THE ETERNAL AUDIENCE OF ONE BY RÉMY NGAMIJE
A meditation on migration and the need to belong, this debut follows a young man who, after fleeing the Rwandan genocide in Kigali, sets off in search of a new home—and inner peace. "His internal worlds are places in which he is able to interrogate parts of himself," says Ngamije, whose protagonist journeys to Kenya, Namibia, and South Africa. "I am not sure he is allowed to do this in the real world; the pressure of fitting in or dealing with familial and academic pressures is unyielding." (*Gallery/Scout Press*) **HB**

ARTWORK: DAMIEN HIRST, *FANTASIA BLOSSOM*, 2018. © DAMIEN HIRST AND SCIENCE LTD. ALL RIGHTS RESERVED. DACS, LONDON/ARS, NEW YORK 2021. PHOTO: PRUDENCE CUMING ASSOCIATES. ACCESSORIES: COURTESY THE DESIGNERS; BOOKS; FROM LEFT: HOUGHTON MIFFLIN HARCOURT; PENGUIN BOOKS; GALLERY/SCOUT PRESS

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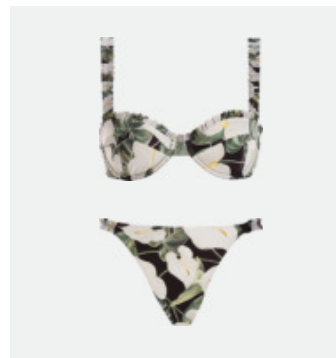


SB Kirna Zabête skirt, \$295.

"You can have a closet full of clothes and nothing to wear. I started designing our own KIRNA ZABÊTE line because I couldn't find everyday essentials that were easy and chic. Our in-house pieces are timeless and will solve any style dilemma."



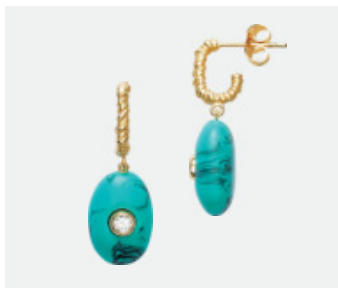
SB Anni Lu bracelet, \$130.



SB Agua by Agua Bendita bikini, \$290.



SB Agua by Agua Bendita sarong, \$220.



SB Anni Lu earrings, \$145.

"Every wanderlust-inspiring collection from AGUA BY AGUA BENDITA is better than the last and will take your breath away. I love this feminine, supportive bikini with its matching sarong in this fabulous print."

ROSA COPADO FOR AGUA BY AGUA BENDITA. ALL OTHER IMAGES COURTESY OF THE BRANDS.

LOVE *beauty* AND *planet*

NEW

100% Biodegradable

Formulas That Disappear. Hair That Stands Out.

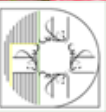
Our best shampoos and conditioners ever.
Now with even deeper nourishment for softer, smoother hair.



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B E A U T Y

THE ART AND SCIENCE OF LOOKING AND FEELING YOUR BEST

The *Return of* LIPSTICK

The moment the MASKS came out, LIPSTICK WENT AWAY. Now it's BACK and BRINGING that JOY and sense of pulled-togetherness that few other cosmetics can deliver.



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B E A U T Y

COLOR THEORY

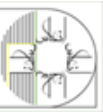
It's happening: More Americans are vaccinated, Covid case numbers are declining, and mask requirements are loosening. And with that, people are trading in their lip balm for a swipe of mood-boosting lipstick. "I put it on, and I'm awake," says makeup artist Romy Soleimani. It doesn't matter if it's poppy red or even a your-lips-but-better neutral, Soleimani says. A hit of lip color is just the thing to invigorate you after what feels like an eternity under masks. The data backs it up. Recently, market-research

firm IRI reported that monthly lipstick sales hit \$34.2 million in mid-April—an 80 percent spike from one year ago. (Soleimani is also betting big on lips. She's curating a lipstick pop-up shop at designer Rachel Comey's stores later this fall.) No matter which formula you pick, press it in with your finger, says Soleimani. "It makes the color look soft and lived-in and even plumps your lips; it looks like they're blooming." After months of the blahs, it's just the thing to bring your look back to life.

1. 2. 3. 4. 5. 6. 7. 8.

HIGH GLOSS

1. **Estée Lauder** Pure Color Illuminating Shine in Astonishing, \$32.
2. **Gucci** Rouge de Beauté Brilliant Glow & Care Shine Lipstick in Valentine Fuchsia, \$42.
3. **Clarins** Lip Comfort Oil Shimmer in Burgundy Wine, \$26.
4. **Chanel** Rouge Coco Bloom in Blossom, \$40.
5. **YSL** Rouge Volupté Shine Lipstick Balm in Rouge Studio, \$38.
6. **Chantecaille** Lip Chic in Capucine, \$48.
7. **Guerlain** KissKiss Shine Bloom Lipstick Balm in Love Bloom, \$39.
8. **Fenty Beauty** Slip Shine Sheer Shiny Lipstick in Tang Thang, \$22.





MATTE AND SATIN

1. **Pat McGrath Labs** Liquilust Legendary Wear Matte Lipstick in Wild Orchid, \$30.
2. **Grande Cosmetics** GrandeLipstick Plumping Lipstick in Wine Down, \$20.
3. **The Lip Bar** Liquid Matte in Playmate, \$13.
4. **About-Face** Paint-It Matte Lip Color in Fireside, \$22.
5. **Danessa Myricks Beauty** Colorfix Neon in Bubble Gum, \$18.
6. **Valentino Beauty** Rosso Valentino Lipstick in 22R Rosso Valentino Ventidue Rosa Satin, \$55.
7. **Giorgio Armani Beauty** Lip Power in 400, \$38.
8. **Mented** Red Matte Lipstick in Red & Butter, \$18.
9. **Hourglass** Velvet Story Lip Cream in Crush, \$36.
10. **L'Oréal Paris** Colour Riche Satin Lipstick in Blazing Lava, \$8.95.
11. **Lancôme** L'Absolu Rouge Drama Ink Liquid Lipstick in Dis Oui, \$28.
12. **Dior** Rouge Graphist in Vibrant Coral, \$36.
13. **Nars** Air Matte Lip Color in Joyride, \$26.
14. **Hermès** Rouge Hermès Matte Lipstick in Orange Boîte, \$67. HB



B E A U T Y

SCENTS *and* SENSITIVITY

PERFUME is talked about mostly as a TOOL of SEDUCTION, but for INTROVERTS it can be a quiet SOURCE of INNER POWER

IF YOU'RE AN EXTROVERT, you know exactly why you wear perfume: to get the party started. In commercials, it often looks like this: Perfumed Woman is so sparkly that she has her own personal light source. Bored and ignored at a fancy cocktail party, she kicks off her heels and jumps in the fountain. Whatever could have inspired her? Lancôme La Vie Est Belle, of course, which might possibly contain extract of disco ball. Scintillatingly, pinkly perfect, it broadcasts simple messages: Look at me! Like me! Ask me out!

If you're an introvert, though, you may be hard-pressed to explain why you're wearing perfume at home with your cat.

Psychologist Carl Jung first popularized the terms "introvert" and "extrovert" to describe inner-directed people, as opposed to those of whom Barbra Streisand sang, "People who need people / Are the luckiest people in the world." And they are. American life—that includes school, business, and even religion—prizes extroverts. Yet introverts too splash on fragrance. I know because I am one. I've also spent my entire adult life deep in perfume obsession, first as a collector, then as a blogger, then as an author translated and published around the world. I am in fact a world expert married to a world expert.

During a break from organizing a dragon's hoard of several thousand fragrances, amassed while my husband and I wrote our gargantuan tomes *Perfumes: The A-Z Guide* and, 10 years later, *Perfumes: The Guide 2018*, I was reading Susan Cain's

PERFUME can be that HELPFUL FRIEND who HANDLES THE CHITCHAT when an INTROVERT finds herself SHY in a CROWDED ROOM.

best-selling book on introversion, *Quiet*. My stepdaughter took notice and was particularly baffled. "But why would an introvert ever wear perfume?" she asked.

For starters, in company, perfume can be that helpful friend who handles the chitchat when an introvert finds herself shy in a crowded room. Even introverts need interaction; we just feel that it's hard work. Consider Marcel Proust: The quintessential inner-life type, he could never have achieved the social dissections of *In Search of Lost Time* while silently stuck to the wall. Chanel's Le Lion de Chanel is the kind of alpha female, grand old dame, like Proust's Duchesse de Guermantes, who might have introduced him to all the players. Its lemony-suede scent is a retro-glam revisit

of Coty's legendary, long-lost Emeraude from 1921, complete with Gatsby-era drama. Wearing Le Lion is like turning up with Bette Davis; even tongue-tied you'd meet everyone, and they'd remember you. Or an introvert might—horrors—be invited to an unmissable, hip after-party. Instead of begging off, she could go with the Zoo's Club Design, a coolly androgynous soap-and-leather scent that gets her on the VIP list, making silence seem intimidating, not timid.

Not merely withdrawn, many introverts tend to stick with what they know. So perfume can help an introvert break out of her shell and experience new scenery. Most fruity perfumes smell as delicious as floor cleaner. However, a truly good one, like Lush's black-currant jam, Junk, can give an introvert the energy to sing along at an outdoor concert or just step out humming to herself.

Perfume repels as well as attracts, of course. This bug became a feature early in 2020, when social distancing first began. I was in a country where the idea of personal space is tight; at the grocery store, I felt the next person in line might easily rest her chin on my shoulder. How could an introvert say, "Back off!" without having to speak? My solution was a dose of nauseatingly potent white floral fragrance, the kind that makes people hold their breath to the 20th floor in elevators. I'd scored my six-foot bubble.

I grew up in the big-hair '80s, when perfume was expected to herald your arrival like trumpets and then hang around talking about you hours after you'd gone. It was Guerlain's L'Heure Bleue, an impressionist dusk in a bottle, that showed me how a fragrance could also be a private shelter. If I may get nerdy, the Latin *perfumus*, "through smoke," originally referred to incense, a meditative, devotional scent—a long way from fountain-jumping party girls. All the great introverted perfumes recall this meaning. Sometimes it's literal, as in L'Artisan

Parfumeur's Passage d'Enfer, with its church atmosphere of lilies and frankincense. Other times the effect is allusive, as in Ormonde Jayne's Xi'an, an austere, waxen odor like the inside of a cigar box, or Zoologist's Nightingale, whose sugared plum blossoms and violets seem hidden in darkness, beyond a carved screen. There's an unexplained affinity between nostalgic iris and violet notes and us shrinking violets. The first time I sprayed the woody iris Condottiere by Lubin, I assumed that a perfume named for sword-slashing Renaissance mercenaries had to be for extroverts. But as it drifted over, it became clear this was not a perfume for rough men of action. It was pure historical romance, which I have been reading in my pajamas ever since. **HB**

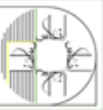




SCENTS FOR BOTH PERSONALITIES

Lancôme La Vie Est Belle Eau de Parfum (\$133); L'Artisan Parfumeur Passage d'Enfer (\$170); Lubin Condottiere (\$290); Guerlain L'Heure Bleue Eau de Parfum (\$126); Ormonde Jayne Xi'an (\$165); Chanel Le Lion de Chanel (\$200); Zoologist Nightingale (\$165); the Zoo Club Design (\$109); Lush Junk (\$79.95).

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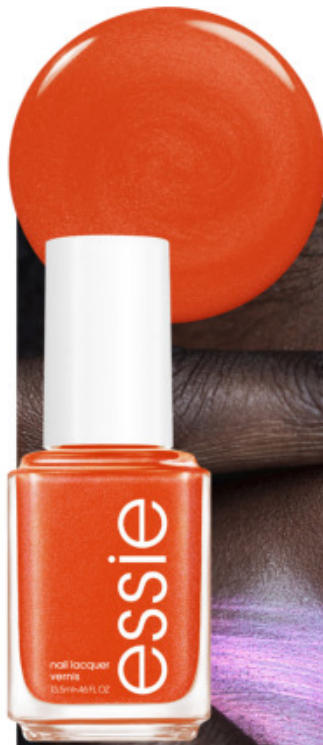


B E A U T Y

NEWS

COMING IN HOT

When temperatures spike, consider switching up your scent. On thick, muggy days, Twilly d'Hermès Eau Ginger (\$136) has a way of cutting through the humidity. Moroccanoil Brumes du Maroc (\$32) evokes a refreshing dip in the Mediterranean, plus this hair and body mist leaves skin with a dewy glow. Then there's Mizensir Très Chère (\$260), a blend of sandalwood, orange blossom, and vanilla that smells like the vacation you've been desperate for. (This new line was created by the legendary perfumer Alberto Morillas.)



ORANGE CRUSH The perfect end-of-summer color? Essie Make No Concessions (\$9). It has the right amount of pop, as well as a hidden benefit: "Orange-reds pack a punch but have the versatility of a neutral," says Rita Remark, Essie Global Lead Educator. "And they flatter all skin tones."



EYE CANDY

Sometimes a shadow appears great in the pan but then does a disappearing act once it's on your lids, especially in the heat. Shiseido POP PowderGel Eye Shadow (\$22) goes on like a cream, sets to a powder, and stays put even in the hottest temps. Apply with a flat brush for a saturated, denser look or with your fingertip for a quick wash of color. The palettes come in 18 shades, from iridescent neutrals to bold jewel tones (such as Hara-Hara Purple, above).

HEALTHY FLUSH Natural-looking makeup has given rise to another trend: skiminalism, which marries skin care and color, allowing you to streamline your morning routine. Here are a few products to try: Maybelline New York Instant Perfectioner Glow (\$12.99). It doesn't matter if you've always gravitated toward full coverage; this BB cream is a four-in-one designed to conceal, even tone, and illuminate courtesy of pearl pigments. Blush also has its perks. Drunk Elephant O-Bloos Rosi Drops (\$36) is infused with antioxidants like white tea and cocoa extract. And with less fuss than a lipstick, Kosas Kosasport LipFuel in Flow (\$18) imparts a bronzy shimmer. Don't be shy: Use this gloss on your lids as well for an easy monochromatic effect. **HB**



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A S T R O L O G Y



LEO

JULY 24–AUGUST 23

Play down any bickering with a relative or friend, and accept responsibility for your mistakes. That means listening to criticism when you know you've been wrong. By vigorously defending yourself, you'll only prolong the agony.

LUCKY DAY: THE 23RD.

Everyone gains by clearing the air and starting again.



VIRGO

AUGUST 24–SEPTEMBER 23

Out of the blue, you'll be invited to take part in a trip or get-together. Any decisions should be made by the third week of August; otherwise you may discover that those involved are unreliable.

LUCKY DAY: THE 1ST.

A tense situation is seen as a challenge, not a chore.



LIBRA

SEPTEMBER 24–OCTOBER 23

Heed your instincts when they alert you to unusual changes regarding your financial affairs. Without accusing anyone of behaving fraudulently, let it be known that you're watching.

LUCKY DAY: THE 22ND.

Current issues are eased by the kindness of strangers.



SCORPIO

OCTOBER 24–NOVEMBER 22

Friends or loved ones may assume that developments in your work or life will affect them adversely. Be ready to disclose even the most sensitive info to reassure them that they're on solid ground.

LUCKY DAY: THE 3RD.

Keeping the peace averts conflict and wins you fans.



SAGITTARIUS

NOVEMBER 23–DECEMBER 21

The sooner you reorganize aspects of your home or family setup, the better. And you don't have to wait for the approval of others to begin.

You're perfectly capable of handling it on your own.

LUCKY DAY: THE 25TH.

Someone with a hold over you is disempowered.



CAPRICORN

DECEMBER 22–JANUARY 20

Part of you will want to demonstrate your mastery in a highly competitive area. And with time running out, you'll decide to act. That's fine, provided that you're as prepared as you can be.

LUCKY DAY: THE 4TH.

Joint ventures help balance income versus outlays.



AQUARIUS

JANUARY 21–FEBRUARY 19

Concerns you've had about an intimate relationship may leave you wondering if there are serious matters to confront. You shouldn't feel guilty for voicing your fears; speak up before it's too late.

LUCKY DAY: THE 6TH.

Apologizing for a mishap earns you respect all around.



PISCES

FEBRUARY 20–MARCH 20

While you feel obligated to support certain people, you may suspect they're taking advantage of you. If there's no basis to doubt them, you must consider whether unconscious bias is at play.

LUCKY DAY: THE 26TH.

Talk of travel or a reunion is well received.



ARIES

MARCH 21–APRIL 20

Plans to spring a surprise on someone may go awry unless you pay close attention to the details. Not only could the costs go through the roof, but also you might misjudge the impact caused by your desire to show off your creative side.

LUCKY DAY: THE 8TH.

An emotional tug-of-war has a positive outcome.



TAURUS

APRIL 21–MAY 21

This month, you'll be encouraged to prove yourself in territory that you find challenging. You won't be able to delay any longer, and you're almost guaranteed to achieve beneficial results.

LUCKY DAY: THE 16TH.

Your talents lead you to a new way of life.



GEMINI

MAY 22–JUNE 21

Just as you think a personal or work-related arrangement is doomed to fail, someone comes to the rescue. You'll rely on this person's know-how and generosity, and even learn things about yourself.

LUCKY DAY: THE 30TH.

Missing pieces of a jigsaw appear, much to your relief.



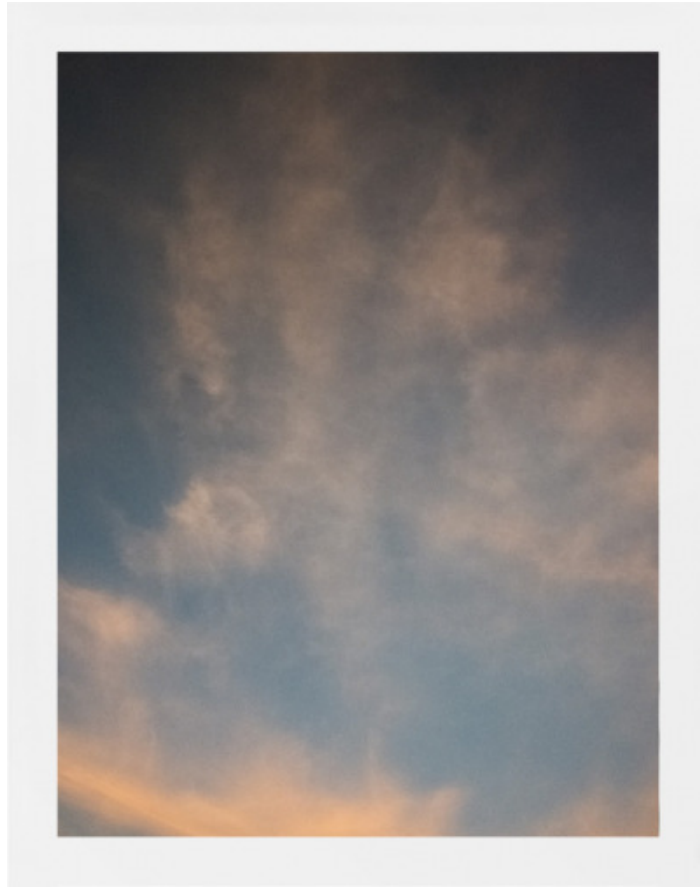
CANCER

JUNE 22–JULY 23


Juggling your finances will take effort until mid-August, when you'll be shown ways to get more for your money. And you'll realize you've been underestimating someone's ability to guide you to success.

LUCKY DAY: THE 19TH.


Once you stop trying to rule the roost, harmony reigns.





 Machete blue-light glasses, \$150 each.

BUY NOW on *Shop*BAZAAR.com

NOW THAT YOU HAVE OUR AUGUST ISSUE, GET READY TO SHOP IT. Look for the  icon next to an item in HARPER'S BAZAAR: It means the item is available to buy on ShopBAZAAR.com—the online store brought to you by our editors. We've partnered with the best specialty boutiques, most coveted designers, and prestige beauty brands to present the must-have fashion and beauty edit of the season, in a shopping destination that's open around the clock and around the world.

RICHARD MAJCHERZAK/STUDIO D. STYLIST: ANITA SALERNO.



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GIGI HADID Photograph by COLLIER SCHORR / Styling by LUDIVINE POIBLANC

What makes a great live PERFORMANCE so captivating? Maybe it's because of how bearing WITNESS to EXTRAORDINARY feats of music, theater, dance, or comedy can be so LIFE-AFFIRMING, a reason to congregate, commune, and feel more CONNECTED to the world—something that's been missing during the PANDEMIC. Maybe it's because, on some level, we all perform, for OURSELVES and for other PEOPLE. In this issue, we explore the POWER of performance—on STAGE, in FASHION, and in our LIVES.

Jacket and shirt, GUCCI.



The INNER *Gigi*

Photographs by COLLIER SCHORR
Styling by LUDIVINE POIBLANC

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*This page and opposite: Jacket, ALTUZARRA.
Pants, MIU MIU. Boots, MARNI.*



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At 26, GIGI HADID isn't done PLAYING the ROLE of SUPERMODEL. But with a new BABY, new PRIORITIES, and a new regard for her own MENTAL HEALTH, she's carving out SPACE to do it on her OWN TERMS.

M

Text by DURGA CHEW-BOSE

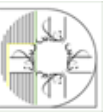
Maybe she'll write a children's book one day. A story about a visit to the aquarium or a pastoral adventure set on her family farm in Bucks County, Pennsylvania, among the miniature goats, the horses, and her mother's lavender garden. It seems like a plausible turn for Gigi Hadid, the model and mother to 10-month-old Khai, who has been spending much of the pandemic squirreled away at her mother's rural 32-acre property. For the majority of our time together, she clutched a small bouquet of colorful felt-tip pens, her elbows firmly resting on the table. One gets the sense that crafting materials are never far and that she'd sooner reach for an activity like that—tactile, with little pressure to perform and instead make, as she says, “the shittiest pot ever”—than do anything else. “It's a memory of something that you tried,” Gigi adds. “That's a good kind of creativity.” On Instagram, she follows many Etsy-type decorative-craft accounts, like a crepe-paper florist, a glass-bead slow-fashion jeweler, artisanal bakers, and small-batch ceramicists. I'm reminded of her New York apartment, which she finished redesigning last year and shared with her followers. Gigi's kitchen, with its dyed-pasta-facade cabinetry, was just part of a larger bricolage motif that included a bathroom plastered with *New Yorker* magazine covers.

There is, inherent to Gigi's manner, a sort of Malibu-forever finish—a sporty glow as if she's standing by, set to dust off any sand and join a match. She's wearing a cropped white T-shirt, a gold chain, and a loose-fitting, striped, multicolored Ralph Lauren Oxford shirt, unbuttoned with the sleeves rolled up. Her recently dyed rusty-red hair—adding a touch of grunge to her prep—is pulled back into a bun. She's every bit horse girl by way of California, and

new mother with an intuition for multitasking extreme presence (our interview) with relaxed watchfulness (hopping off camera to tend to Khai when she started crying).

GIGI SEEMS DRAWN TO THE IDYLIC, content with time away from all the noise. “It's peaceful and recharging for me,” she notes. “I deal with a lot of things through just sitting and thinking and writing. People made jokes when Covid hit, like, ‘Oh, Gigi, you've been practicing quarantine for years now,’ because when I had a few days off, I would drive to the farm from the city and be with myself in my little cabin, making a resin chair or drying flowers.” Currently, Gigi is happily rediscovering her surroundings through someone else's point of view, her daughter, born last September, who is noticing the arrival of summer and staring off at familiar trees, no longer bare but thick with summer leaves.

Gigi and her partner, Zayn Malik, the British Pakistani singer, songwriter, and former member of One Direction, have their own place now, a short walk from Gigi's mother, Yolanda, whose 18th-century stone farmhouse and surrounding acreage provided an Eden-like hamlet for her children and their partners during quarantine. Glimpses of their hashtag #FarmLife were shared on Instagram by Yolanda: Her youngest, son Anwar, and his girlfriend, pop star Dua Lipa, Sunday-ing, for instance, on horseback with middle child Bella. Dinners by the fire pit, silver Mylar balloons celebrating Gigi's 25th birthday, a wobbly calf, freshly cut hydrangeas, and plenty of bright puffer jackets. The family grew. Gigi gave birth to Khai at home, and for Christmas, Lipa gifted Anwar two pygmy goats named Funky and Bam-Bam. ▶



Pants, MIU MIU.



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Jacket, shirt, pants, and tie, THE ROW.



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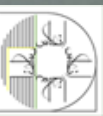
*Jacket and pants, DRIES VAN NOTEN.
Shirt, SALVATORE FERRAGAMO. Hat,
ARTHUR ARBESSER. Loafer boots, LOEWE.*



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*Jacket, JIL SANDER. Tank, RE/DONE.
Pants, HOOD BY AIR.*



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Gigi describes her role during lively family dinners as practical and even-tempered. Everyone plays their part. “This is not to say that I don’t have a heart or Bella doesn’t have a brain, but when dealing with family stuff and world issues, my mom calls me the brain and Bella the heart,” she says. “My brother is half and half. Whatever the family dinner-table discussion is, Bella will be very emotional and compassionate, and I’m sitting there pulling up charts and infographics, speaking very calmly. My mom is just very Dutch and to the point. And my dad’s a storyteller—a bit goofy, but always connecting it back to, ‘Oh, you’ve heard the old Palestinian saying...’”

Zayn, Gigi says, has found a diplomatic way to navigate Hadid gatherings. “At first he was like, ‘How do I get a word in edgewise?’ But now he is very comfortable. He speaks his mind. When he’s in the middle of a family thing and everyone’s like, ‘Zayn, whose side are you on?’ he’s charming,” she says. “He’s usually on my mom’s side,” she adds. “So he’s smart in that sense.”

When it comes to speaking her mind, Gigi tends to be a bit more cautious—deliberate, though never categorical. As we talk, I learn quickly that hers is a recurrent mannerism of steadiness that doesn’t soft-pedal with a smile. Like most people, she does better around those who know her. “I feel like context has to do with knowing the person whose perspective it is and having a backstory. You learn the hard way to be really careful with your words.” I wonder if Gigi is referring to, in recent months, having been vocal on social media—along with Bella and Anwar—in their support of their father’s homeland. Gigi wouldn’t address the subject specifically, though she has made her sentiments and solidarity plain on Instagram. Perhaps her reluctance has something to do with the countless bullying comments on her Instagram posts or the full-page ad that ran in *The New York Times* that condemned Gigi, Bella, and Dua Lipa for their support of Palestine. “Anyone who is multiracial, or even if you aren’t, can feel different pressures from each community,” she responds when I ask her if she feels

a responsibility to say something, given the size of her platform.

Gigi’s way of doing things involves remaining in harmony with herself and knowing what’s right for her so she might stay in what she calls a “safe mental and physical space.” She counts therapy as partly responsible for guiding her emotional rationale, as well as seeking out peaceful moments that are far removed from the intricacies of her colossal influence. “This year I’ve talked to a lot of people who have been speaking, using their platforms,” she says. “It’s nice when you get that kind of validation from friends for speaking on what you believe in. But then also not feeling a responsibility to do something that makes you feel unsafe.”

Nowadays, Gigi, Zayn, and Khai continue to spend time going on little hikes in the woods or listening to Bollywood music or singing one Arabic nursery rhyme in particular that Khai enjoys. “She loves the birds, the animals,” Gigi says. “It’s nice to be outside after a long winter.” Now that some of the world has reopened, the couple have also taken Khai to the Metropolitan Museum of Art and the American Museum of Natural History in New York where Khai stared fixedly at the dinosaur displays with the same wonder she has for, Gigi notes, buildings or cars and other big things. It was at home that Zayn took notice of his daughter’s enthusiasm for their television’s screen saver, particularly the jellyfish. “Zayn had the idea, he’s like, ‘We should take her to the aquarium.’” Those umbrella-shaped marine animals were Khai’s favorite in real life as well.

I ASK GIGI IF KHAI, LIKE HER MOTHER, WILL RIDE HORSES. “Yes. She will one day definitely be on a horse.” I ask Gigi to describe the feeling. “It’s pretty spiritual,” she says, her tone switching, as if accessing an interior, well-observed wisdom. “They are some of the most intuitive animals, and to be able to sit on top of a being that’s so much bigger than you ... You have to give in to the fact that the energies you give off, the horse is going to feel. So even if you’re nervous, breathe through it. Talk to them. Use your eyes for where you want to go. There has to be mutual respect. That’s why I love it. It’s an animal that if they wanted to, could destroy you in a second.”

She keeps multiple journals to take stock of her emotions. “During my pregnancy, I had one journal that I called my good journal and one journal that I called my bad journal. They weren’t that literal, but one was more for the memories, for Khai. Maybe one day I’ll give her the bad journal just to be real about it.”

What was inside the “bad” journal?

“Anxieties and days where I felt like, ‘Am I good enough to be a mom?’” she says. “I didn’t want to feel guilty about feeling those things or writing those things down. I just liked the separation. I also have sketch pads where I’ll watercolor-sketch, and sometimes I end up writing there too. I write on the back of receipts and keep those in a notebook. I’m not particular about it, and my journals are everywhere around the house. I just pick up whichever one is closest to me and write.”

(Continued on page 106)

“ANYONE who is MULTIRACIAL
can FEEL different PRESSURES
from each COMMUNITY.”





Blazer, sweater, shirt, and pants, RAF SIMONS.
Loafer boots, LOEWE.

HAIR: BOB RECINE; MAKEUP: DICK PAGE;
MANICURE: ALICIA TORELLO; PRODUCTION:
ERIC JACOBSON AT HEN'S TOOTH PRODUCTIONS;
SET DESIGN: ANDREA STANLEY.
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Leaps & BOUNDS

After a year of SOLO PRACTICES and VIRTUAL PERFORMANCES, dancers are BACK ON STAGE doing what they do best: PERFORMING in front of LIVE AUDIENCES. But for some of the field's BIGGEST, most TRANSFORMATIVE STARS, choreographing the FUTURE of an ART FORM steeped in TRADITION means LEAVING some things IN THE PAST.

Photographs by AMY TROOST
Styling by SAMIRA NASR



Sweater and pants,
BOTTEGA VENETA.



STELLA ABRERA
KAATSBAAN CULTURAL PARK

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*This page: Blazer and trousers,
AMI PARIS. Opposite page: Jacket
and shorts, COMME DES
GARÇONS HOMME PLUS.*

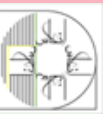
*“We CANNOT GO BACK
to HOW IT WAS.”*

TATIANA DESARDOUIN
PASSION FRUIT DANCE COMPANY

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VINSON FRALEY, JR.
BILL T. JONES/ARNIE ZANE COMPANY



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TILER PECK
NEW YORK CITY BALLET

*This page: Gown, VALENTINO.
Opposite page: Top, LUDOVIC
DE SAINT SERNIN.*





CALVIN ROYAL III
AMERICAN BALLET THEATRE

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MELISSA VERDECIA
BALLET HISPÁNICO



Dress, CHLOÉ.

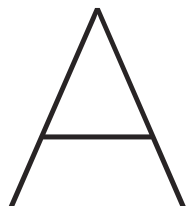
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Text by SIOBHAN BURKE



At the Guggenheim Museum one night in April, house music pulsed through the building. For the first time in more than 14 months, Tatiana Desardouin was performing live in public, with five other members of Passion Fruit Dance Company, the street and club dance ensemble she founded in 2016. When Desardouin looks back on that evening, she still feels elated, remembering the dancers' outpouring of joy and the thrill of sharing physical space with an audience—even an audience positioned at a safe distance, up along the museum's distinctive spiraling ramp—after such an extended hiatus.

"We were like, 'Wow, we will never take that for granted ever again,'" she says. "It gave us energy for days after and still now when I think about it."

Over the past few months in New York, dancers have been reconnecting with the pleasures of performing live: not for the two-dimensional confines of a screen, as many have now learned to do, but for in-the-flesh audiences. After a year of upheaval in a field that revolves around the physical gathering of people—a time of canceled shows and interrupted careers, of pivoting to virtual performance, of pushing aside furniture to dance in the living room—familiar rituals have started to come back.

But with the euphoria of the return to in-person performance also comes reflection on what aspects of the dance world should be left behind in pre-pandemic times. Last summer, propelled by the momentum of the Black Lives Matter movement in the wake of the murder of George Floyd, institutions across the arts professed their commitment to anti-racism in (so-called) solidarity statements that flooded social media. Many dancers hope that those pledges weren't just fleeting but the beginning of a lasting transformation. As Desardouin says, "We cannot go back to how it was."

The closure of theaters in March 2020 dealt dancers a disorienting blow, even those with the stability of jobs in large companies. "I was on the cusp of an exciting time, career-wise,"

says Calvin Royal III, who was then a soloist with American Ballet Theatre. (He has since been promoted to principal, the highest rank.) As part of the company's spring season at the Metropolitan Opera House, he was scheduled to make his debut as Romeo in Kenneth MacMillan's *Romeo and Juliet*, opposite Misty Copeland. The two would have been the first Black dancers at ABT to star in the ballet together. But by mid-April the season had been called off, and on top of that disappointment Royal was dealing with a serious ankle injury.

"It was like, the world is shut down, my career is shutting down, my body is saying, 'No, I need to take care of this,'" Royal recalls. "It felt like being hit on all sides, with trying to figure out what's happening, what's the next step."

Dance adapted because it had to, partly a matter of financial survival. But performing for a faceless online audience could be draining. "We're so used to getting feedback from the live audience," says Xin Ying, a principal with the Martha Graham Dance Company, which has sustained itself in part through the crowdfunding platform Patreon, where supporters receive exclusive access to digital Graham content. "We like that interaction, we like that attention. And suddenly none of it. I think even if you are a great dancer, you were starting to doubt yourself, like how much longer can I keep this up? For me, that was the greatest challenge."

As protests for racial justice swept the country last summer, the pause in business-as-usual allowed for a long-overdue dialogue about diversity and equity in dance. In the tradition-laden realm of classical ballet, the trailblazing Copeland—who in 2015 became the first Black woman to be promoted to ABT principal—has observed a new urgency and honesty in discussions about race, what she calls a "beautiful silver lining" to the pandemic. "I've been having these conversations, at the forefront of speaking about racism and the lack of diversity in ballet," she says. "And this is the first time in 20 years that I've seen this type of focus and response to it. ►

Dance **ALLOWS US**
to **RECOGNIZE our**
SHARED HUMANITY;
the **ENERGETIC**
EXCHANGE of LIVE
PERFORMANCE can be a
POWERFUL THING.



People really want to make changes within the system in a way I've never witnessed before." At ABT, Copeland says, discussions are under way about allowing dancers to perform in tights and pointe shoes that match the color of their skin. (The status quo is pale pink or white for everyone.) It would be a small but significant shift in a rigid etiquette that, like so much in ballet, positions whiteness as the norm and the ideal. Signaling larger changes, a group of more than a dozen dance-company directors along with the International Association of Blacks in Dance came together to form the Artistic Directors Coalition for Ballet in America, whose #BalletOpenHouse program, launched this past winter, focuses on increasing access to dance education for Black students and students of color. Beyond ballet, dance artists have been organizing for systemic change through new or expanding networks like Dance Artists' National Collective, Creating New Futures, and Dancers Amplified. For some, like Desardouin, who not only performs but also leads community-building workshops, dance and activism go hand in hand. As a Haitian, Swiss-born street and club dancer whose work is rooted in Black American culture, she has seen a growing interest in her New York-based company. And while she appreciates the opportunities, she often wishes for a more informed engagement with her work.

"I feel like sometimes we are the token to look good," says Desardouin. "Anti-racist' is a word that is used very lightly in people's mouths." One of her hopes is that those who invite her to perform, especially presenters well versed in ballet and modern dance, will learn more about the culture and history of street and club dance, to develop the same kind of literacy they have with more Eurocentric forms. And the work of true anti-racism, she adds, is deeply personal, introspective, and not just a matter of programming more artists of color: "Having me in the forefront to look good—it's not enough. Are you doing the work?"

Dance allows us to recognize our shared humanity; the energetic exchange of live performance can be a powerful thing. At another Guggenheim event this past spring, Xin Ying performed a duet with her fellow Graham principal dancer Lloyd Knight. "I could feel our energy bring everybody up," she says. It was a far cry from her experience of performing for a livestream, which she describes as sending her emotions "into a black hole—nothing bounces back."

While virtual performance has its benefits, like making dance accessible to a wider audience, many dancers feel that the theater, surrounded by other people, is where they belong. In April, tap legend Savion Glover danced for an audience of health-care workers at Broadway's St. James Theatre as part of the NY PopsUp series, his first live performance since the pandemic hit. "Just to see the stage doormen, to see a crew, to see the people in the theater, the work lights—it felt like a reunion," he says. "I felt like, this is my home, and I haven't been home in a while." HB

"We're so used to GETTING FEEDBACK from the LIVE AUDIENCE. We like that INTERACTION, we like that ATTENTION. And suddenly NONE OF IT. I think even if you are a GREAT DANCER, you were starting to DOUBT YOURSELF, like how much longer can I KEEP THIS UP?" XIN YING



LLOYD KNIGHT AND XIN YING
MARTHA GRAHAM DANCE COMPANY



*On Ying: Jumpsuit,
JW ANDERSON.
On Knight: Trousers, ANN
DEMEULEMEESTER.*

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This page: Bodysuit, DOLCE
& GABBANA. Opposite page:
Jacket and shirt, GUCCI.



*“I think we’re
COMING OUT OF
THIS with a BETTER
UNDERSTANDING
of WHERE the
BALLET WORLD
should be GOING.”*

MISTY COPELAND
AMERICAN BALLET THEATRE

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SAVION GLOVER

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CALVIN ROYAL III AND
MISTY COPELAND
AMERICAN BALLET THEATRE



*“All of the
MOMENTUM and
EXCITEMENT of
years, BUILDING
TOWARD these
OPPORTUNITIES
that were coming up—
to then have ALL OF
THAT STRIPPED
AWAY was a lot to
WRESTLE WITH.”*

CALVIN ROYAL III

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COURTNEY CELESTE SPEARS
ALVIN AILEY AMERICAN
DANCE THEATER

*This page: Dress, DIOR.
Opposite page: Bra and briefs,
DOLCE & GABBANA. Pants,
LUDOVIC DE SAINT SERNIN.*

HAIR: TINA OUTEN FOR BUMBLE
AND BUMBLE; MAKEUP: CYNDLE K
FOR CHANEL BEAUTY; MANICURES:
AMI VEGA FOR ESSIE; SET DESIGN:
JULIET JERNIGAN. SEE WHERE TO
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FORCES *of* NATURE

Photographs by DEIRDRE LEWIS / Styling by HAIDEE FINDLAY-LEVIN



*Featuring EARTHY hues and CRYSTALLINE accents,
fall's CHICEST TAILORING is the essence of EASY ELEGANCE*

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*This page: Coat, shirt, capri pants, and boots,
LOUIS VUITTON. Opposite page:
Jacket, tunic, skirt, and necklaces, CHANEL.
Boots, JIL SANDER.*





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*This page: Jacket, sweater, and skirt,
GIORGIO ARMANI. Earrings, GIVENCHY.
Opposite page: Jacket, sweater, skirt, and boots,
HERMÈS. Sunglasses, MAX MARA.
Bag, JIL SANDER.*





This page: Coat, turtleneck, skirt, and platform boots, ALBERTA FERRETTI. Hair clip and choker, FENDI. Gloves, PERRIN PARIS. Purse, JIL SANDER. Opposite page: Jacket, bra, trousers, earring, and sandals, FENDI. Belt, JIL SANDER.

MODEL: TONI SMITH; HAIR: NIKKI NELMS
FOR DYSON HAIR; MAKEUP: KUMA FOR M.A.C
COSMETICS; PRODUCTION: PONY PROJECTS;
SET DESIGN: GERARD SANTOS.
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TAKE A TRIP
*to the season's
mind-altering*
WONDERLAND
of KNITS,
GOWNS,
OUTERWEAR,
and
ACCESSORIES
made from
UPCYCLED
MATERIALS

THROUGH THE LOOKING GLASS

Photographs by CHARLIE ENGMAN
Styling by VITTORIA CERCIELLO

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*This page: Gown and shoes, COLLINA STRADA.
Opposite page: Coat, MAX MARA.
Dress, KENNETH IZE. Socks, COLLINA
STRADA. Shoes, model's own.*



This page: Scooter jacket, BALENCIAGA. Vintage glasses, COLLINA STRADA. Opposite page: Hoodie and trousers, STELLA McCARTNEY.



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Jacket and long johns, PRADA.



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Sweater and skirt, GABRIELA HEARST.
Socks, COLLINA STRADA.



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Dress and boots, PUPPETS AND PUPPETS.



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*Corset dress, ANDREAS KRONTHALER FOR
VIVIENNE WESTWOOD.
Gloves, WING & WEFT GLOVES.*

MODEL: DEBRA SHAW; HAIR: LATISHA CHONG
FOR BUMBLE AND BUMBLE;
MAKEUP: TRACY ALFAJORA FOR NUFACE;
MANICURE: GINA EDWARDS FOR CHANEL LE VERNIS;
PROP STYLING: JAVIER IRIGOYEN.
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DRESS *Up*

Because PUTTING ON CLOTHES—*whether or not anyone is* THERE *to SEE them—is the* ULTIMATE PERFORMANCE *of* SELF-EXPRESSION

Text by JEREMY O. HARRIS

Photographs by ARI MARCOPOULOS
Styling by MIGUEL ENAMORADO

I remember thinking that nakedness was more punishment than clothes. Like most things in the Bible, to my young self, the bad thing always seemed to be more pleasurable and more practical. Why should Adam or Eve have been relegated to a life of witnessing the brilliant shifts in the fur of a velvet-horned deer or the wild plumage of a bird-of-paradise adorned only in their nakedness? Sitting in a garden and taking in the ways in which the peacock could perform his dance of feathers or a snail outgrow its shell before slipping into a new one would have inspired enough envy in me to destroy the garden too. If the punishment was clothes, the chance to protect oneself from the world outside of the garden, the womb, then it felt like no punishment at all.

That's what I remember thinking as I sat in my church's basement reading Genesis at age seven. I was wearing a light-blue bow tie and a soft navy suit, the Sunday-school heretic with baby GQ style. For me, the punishment would've been nakedness, for how else would I have stood out without clothes that helped me perform my difference and uniqueness? Even at seven I knew that I was a performer. I dreamed of being seen in a manner in which Black boys from small towns in Virginia are rarely seen, even in the midst of a Sunday-school class. I practiced how I would be seen by Sister Hairston and Deacon Phillips when they asked me to read from a passage in the morning word. If my tie had a bit of a pop that added a sparkle when reflected in my eyes, I was sure they'd laugh when I told my joke about Bathsheba and David. I knew because I had practiced on myself.

Hours I would spend in the mirror of my mother's room donning new clothes and creating new combinations. Mostly with my clothes but just as often with hers—the Bible verse about men not wearing women's clothing lest they become an abomination before God ringing in my ear as I slipped into my mother's skirts and slid red lipstick across my lips. Again rejecting the sense that God knew anything except for how to ruin a good time. It wasn't until I got to high school and felt restricted by the clothes I had to wear that I started to wonder about the curse of clothes, the potential gift of nakedness. ►





*This page: Jumper, skirt, beanie, and scarf,
WALES BONNER. Glasses, GUCCI.
Socks, LAFAYETTE 148 NEW YORK. Shoes,
MAISON MARGIELA. Opposite page:
Jumpsuit and hat, BOBBY DAY.
Necklace, SCHIAPARELLI.*

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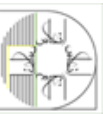


I attended an expensive college-preparatory school for high school and for the first time was met by the limits of my natural ability to express myself with clothing. There, individuality was not a marker of taste or even charm. This was an environment where labels were everything and not the vintage kind that I could source from a Goodwill or a cousin. It was the newer the better, and from the collections of three different brands I didn't care for. As a result, my adventures in fashion, expression, and performance stalled for four years. The feeling of otherness one experiences because being oneself is outside of your family's price range created a schism between myself and the excitement I once got from dressing up for Sunday school.

Mending a schism isn't too hard when you have a pair of heels and a camera. I discovered this the summer after I graduated, when Virginia, prep school, and the church were far behind me. I was in a thrift shop in Chicago and a student at the Art Institute of Chicago told me, "I like your style," then asked to take my photograph. Discovering that my natural style was something to admire resparked that sense of joy I had choosing my bow ties for church. Slipping into the high heels that were just within arm's reach on the rack behind me and watching how my legs, already long, began to extend to the heavens reminded me that nakedness was indeed much more a punishment than clothes, because who doesn't want to rise to the heavens with the stomp of a foot?

This is why, for most of 2020, as sweatpants became de rigueur on Instagram for my peers, I began reaching deeper in my closet. I found myself draped on my couch in red-carpet finery as I streamed *The Queen's Gambit* and *Madoka Magica* for hours. The idea of not reaching for the heavens while trapped in the hell of my apartment was unthinkable.

Now I think of the ways in which being this heretic has protected me and helped uplift me in a world that never had space for a little Black boy from the South. How, when slipping into a dress and facing the memory that I'm an abomination before God, I smile a bit before stepping outside with all those other abominations, thrilled by the world outside the garden, the world outside the womb, the world where the punishment was clothes. HB



This page (left): Jumpsuit and hat, BOBBY DAY. Necklace, SCHIAPARELLI. Shoes, BALENCIAGA. Right: Sweater, shorts, necklaces, and whip (in hair), GUCCI. Ring, HARRIS'S OWN. Opposite page (from top): Jumpsuit, turtleneck, sweater, and shoes, PRADA. Bodysuit, trousers, and hat, PALOMO SPAIN. Necklaces, CHANEL. Socks and shoes, COMME DES GARÇONS HOMME PLUS.

HAIR: LATISHA CHONG FOR DEDE; MAKEUP: BILLIE GENE FOR MILK MAKEUP; MANICURE: ETSUKO SHIMITANI. SEE WHERE TO BUY FOR SHOPPING DETAILS.



“For most of 2020, as SWEATPANTS BECAME DE RIGUEUR on Instagram for my peers, I began reaching DEEPER IN MY CLOSET. I found myself DRAPED on my COUCH in RED-CARPET FINERY as I STREAMED The Queen’s Gambit and Madoka Magica for hours.”

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VOICES: IN CONVERSATION

CONTINUED FROM PAGE 44

them. Everybody throws their hat in the ring for those films. And you're going to see the same 10 or 12 people doing those films. So it's unlikely for me to break into that echelon. But I feel like TV has really pushed the conversation forward. That's certainly where my career has shown the possibility of having the most longevity.

TL: We're not having to manage each other's delusions. We both have a pretty realistic view of who we are in the business, what we can do, the kinds of jobs we could conceivably get, the kind of jobs we don't have a prayer of getting. I know that for me, acting has become almost solely about managing fear and being able to relax and do my job. And then I think that having a son, having Haskell—it changes your priorities. If you have a fear of being humiliated—and worlds have been created and destroyed because of people's fears of being humiliated—it doesn't matter as much when you have a three-year-old to come home to. I can be humiliated on set, but then I come home to my son. He doesn't care. He loves me unconditionally.

CC: It feels to me that a lot of people during this time have been confronting a lack of presence in their job. As artists, that's not something we've been lacking in our work. But when our work goes away, the invitation to presence is missing, so you have to find other ways in your life to make sure that you're still showing up and being present. That's another great thing about children. Children are present. They're a reminder about the gift of that state. So it's nice as an artist to be able to recognize that in a child.

TL: I don't think I—or really anybody at this point—understand fully what it is we've gone through and are going through. We have lost more than 590,000 people in this country. It is a staggering number. It's a number nobody can get their head around. And one of the reasons you can't is because it keeps ticking up; it keeps ticking up into unfathomable numbers. We really have had no reckoning with that, no mourning of that. I don't know when that comes or how that comes. But I defy anybody to have the kind of perspective of this moment that would allow them to create a universal truth that we can all understand and embrace. I just don't think it's possible. I know it's not possible for me. I'm just going to need some time and space. So in the meanwhile, I took a job on a show about basketball.

CC: And I'm so glad to see him back working again and feeling excited about something.

TL: I knew it was the right gig when my wife was so much more excited about it than I was. I think it's a great goal to open the theater in the fall, but once people get sick, theaters are going to shut back down by winter. And if people don't get this fucking vaccine and we don't start to see those numbers really build, then that's going to happen.

CC: The audience is a character. Every night is different.

TL: The audience is very much a part of it. I just don't think anybody realized how much human interaction—how necessary it is. I have not been in a grocery store for 14 months. The first time I had an interaction with a stranger was when I went to check in for a doctor's appointment, and they're behind plexiglass. I'm wearing a mask. I'm several feet away. I had to fight back tears. Just that simple interaction with another human being. **HB**

GIGI HADID

CONTINUED FROM PAGE 72

With more than 67 million followers on Instagram, model-of-the-year awards, innumerable magazine covers globally, brand collaborations, and high-fashion campaigns, having opened and closed runway shows for Versace, Chanel, and Tom Ford, among others, Gigi's rise since 2014—she made her debut at New York Fashion Week—has been spectacular and in some manner dependable. There she is... everywhere! A multiplicity of Gigi, as though demand could—but never did—outstrip supply. Ubiquity of the supermodel kind is to be expected, and Gigi's version of that offered a type of dominance that was matter-of-fact and hardworking. A total ascendancy delivered uncomplicatedly with a look that seemed capable of various dials of glamour, from 1960s-inspired Anna Sui to Moschino bridal to Riccardo Tisci Burberry muse and even barefoot for Marc Jacobs. And a face—well, a face that has surface area. Like a pouting light bulb. It's both round and long, with cheeks that bring to mind Dorothy Lamour or a Bratz doll. Her blue-green hooded eyes are sleepy and catlike, and her wattage—let's call it—operates on a luminous unit of power, easily dimmed or brightened depending on the intended beauty look.

As for her modeling style: systems-ready and contender-like, practiced and on the ball. Gigi's got a sweetheart, almost conciliatory professionalism (swiftly confronting a Chanel runway crasher in 2019) that is perhaps symptomatic of being the eldest (though comparisons to Bella are ineffectual; sisters are too easily placed on arbitrary spectrums). Gigi does, however, disclose that her sense of achievement has, especially in the past, been keenly linked to her perfectionism, a quality that has its place in her industry, certainly, but isn't everything for the model who cites the pure joy she gains from making art in private that she might "throw against the wall after, if you want." She has controlled her image in such a way that even when paparazzi try to catch a glimpse of, say, her 26th birthday this past April in New York, they are invited into a world of flashing peace signs and PG pleasures like themed fondant cakes, balloon deliveries, and a grilled-cheese food truck.

I do wonder, then, what it means to her when photographers say, "We just want Gigi!" Or what she taps into in order to perform and create a character. "It's not my job to have an opinion on what I'm wearing [on set]," she says. "It's my job to wear what I wear and have enough of a photographic mind to understand how to make that piece look good, sellable, and give the feeling that is wanted by the creative team." I ask her if there's one photographer in particular whose notes or suggestions have stayed with her. "Steven Meisel is someone who realized my interest early on. He lets me shoot with a mirror behind him. And he says he often starts with letting models do that. The point is not to be distracted by yourself or even look at yourself in the mirror. It's about being able to look at the camera, and then, kind of in your out-of-focus vision, is the shape of you. It's training a model to understand how she fits into the photo, which is why I became a model. Obviously, I'm not saying this as anything disrespectful against women, but you have to look at yourself like an object or a fashion object or a sculpture." She shrugs when I ask her about her relationship to mirrors. "I don't spend a lot of time in the mirror at all. I brush my teeth in the shower in the morning. Or I usually look out the window." **HB**



D I R E C T O R Y

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HARPER'S BAZAAR (ISSN 0017-7873), AUGUST 2021, ISSUE NO. 3694, is published monthly with a combined issue in June/July and December/January (10 times per year) by Hearst, 300 West 57th Street, New York, NY 10019 U.S.A. Steven R. Swartz, President and Chief Executive Officer; William R. Hearst III, Chairman; Frank A. Bennack, Jr., Executive Vice Chairman; Debi Chirichella, President and Treasurer, Hearst Magazines Group; Kate Lewis, Chief Content Officer; Kristen M. O'Hara, Chief Business Officer; Catherine A. Bostron, Secretary. © 2021 Hearst Magazine Media, Inc. All rights reserved. Harper's Bazaar is a registered trademark of Hearst Communications, Inc. Periodicals postage paid at NY, NY, and additional entry post offices. Canada Post International Publications mail product (Canadian Distribution) sales agreement no. 40012499. Editorial and Advertising Offices: 300 West 57th Street, New York, NY 10019-3797. Subscription prices: United States and possessions: \$9 for one year. Canada and all other countries: \$29 for one year. Subscription Services: Harper's Bazaar will, upon receipt of a complete subscription order, undertake fulfillment of that order so as to provide the first copy for delivery by the Postal Service or alternate carrier within four to six weeks. For customer service, changes of address, and subscription orders, log on to service.harpersbazaar.com or write to Customer Service Department, Harper's Bazaar, P.O. Box 6000, Harlan, Iowa 51593. From time to time, we make our subscriber list available to companies who sell goods and services by mail that we believe would interest our readers. If you would rather not receive such offers via postal mail, please send your current mailing label or an exact copy to Mail Preference Service, P.O. Box 6000, Harlan, Iowa 51593. You can also visit preferences.hearstmags.com to manage your preferences and opt out of receiving marketing offers by e-mail. Harper's Bazaar is not responsible for unsolicited manuscripts or art. None will be returned unless accompanied by a self-addressed stamped envelope. Canada BN NBR 10231 0943 RT. POSTMASTER: Send all UAA to CFS (see DMM 5071.5.2); NONPOSTAL AND MILITARY FACILITIES: Send address corrections to Harper's Bazaar, P.O. Box 6000, Harlan, Iowa 51593. Printed in the U.S.A.

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی

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“AFFINITIES”

APRIL 1964

AS A PHOTOGRAPHER, DIANE ARBUS WAS KEENLY AWARE of the element of performance involved in living; the roles we are assigned to play, or feel compelled to play, or for whatever reason can't or refuse to play in our lives, relationships, communities, and society. In the early 1960s, as she embarked on creating the body of work that would establish her as one of the most influential image-makers of the postwar period, Arbus began taking pictures for *Harper's Bazaar*. For the April 1964 issue, she shot a portfolio of duos titled “Affinities,” a nod to the mysterious, often magical connections that can form between two people—among them, dancer-choreographers

Erik Bruhn and Rudolf Nureyev. The Danish-born Bruhn was already a titan in the worlds of ballet and dance, and nine years older than the Russian Nureyev, then a 26-year-old sensation who had defected from the Soviet Union in 1961. Both men were masterful onstage and groundbreaking figures. They quickly became friends, collaborators, and occasional competitors and were romantically linked on and off until Bruhn's death in 1986. Arbus's soulful portrait of the pair demonstrated something she also understood about performers: that the most captivating ones are unafraid to reveal glimmers of who they really are. HB

Erik Bruhn and Rudolf Nureyev, N.Y.C., 1964

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